

# THE RCM MAGAZINE



Volume  
L

1954

Number  
2

# ROYAL COLLEGE OF MUSIC UNION

FOUNDED 1906

President : SIR ERNEST BULLOCK.

Hon. Secretary : MISS PHYLLIS CAREY FOSTER.

Hon. Treasurer : MR. HARRY STUBBS.

Assistant Hon. Secretary : MRS. MORTIMER HARRIS.

Assistant Hon. Treasurer : MR. CECIL BELCHER.

Editor of R.C.M. Magazine : MR. EDWIN BENBOW.

Hon. Secretary, R.C.M. Magazine : MRS. MORTIMER HARRIS.

Hon. Secretary and Treasurer, R.C.M. Union Loan Fund : MISS URSULA GALE.

Hon. Auditors : MR. EDWIN BENBOW and DR. W. S. LLOYD WEBBER.

## Committee :

CLIVE CAREY

GORDON CLINTON

HUBERT DAWKES

LAURENCE HUDSON

RICHARD RUSSELL

ERIC SHILLING

STANLEY STUBBS

MADELEINE DRING

HILDA KLEIN

DIANA McVEAGH

VERONICA MANSFIELD

DORA PEASGOOD

PHOEBE WALTERS

The Society consists of past and present pupils, the Officers of the College, and others invited by the Committee to become Members. Its principal object is to strengthen the bond between present and former pupils of the College. Its activities include an Annual "At Home" at the College in the summer, and an Annual General Meeting in the Autumn Term.

The Subscription for present pupils of the College is 7s. 6d. per annum. All past pupils and others pay 10s. 6d. per annum, except Members residing outside the British Isles, who pay 5s. The financial year commences on September 1.

The Union Office (Room 45) is open for business and enquiries on Tuesday and Friday afternoons from 2 p.m. to 4 p.m.

The R.C.M. Magazine (issued once a term) and the List of Members' Names and Addresses (issued periodically) are included in the annual subscription to the Union.

A Loan Fund is available for the benefit of Union Members only.

## THE R.C.M. MAGAZINE

FOUNDED 1904

A Journal for past and present students and friends of the Royal College of Music and official organ of the R.C.M. Union.

*"The letter killeth, but the Spirit giveth life."*

Editor : Mr. Edwin Benbow.

Hon. Secretary : Mrs. Mortimer Harris.

## COMMITTEE :—

Miss Shirley du Boulay.

Mr. Graham Carritt.

Miss Joan Chissell.

The Lady Cynthia Colville.

Mr. Phillip Downs.

Miss Phyllis Carey Foster.

Dr. Herbert Howells.

Mr. Frank Howes.

Mr. John Hursey.

Mrs. H. Stansfeld Prior.

Mr. Harry Stubbs.

Miss Nest Williams.

The R.C.M. Magazine, issued once a term, is included in the annual subscription for membership of the Union. Subscribers to the Magazine alone pay 5s. a year, post free ; single copies, 1s. 8d. each. Address : R.C.M. Union Office, Royal College of Music, Prince Consort Road, London, S.W.7.



# THE R·C·M MAGAZINE

A JOURNAL FOR PAST AND PRESENT STUDENTS  
AND FRIENDS OF THE ROYAL COLLEGE OF MUSIC  
AND OFFICIAL ORGAN OF THE R·C·M UNION



*"The Letter killeth but the Spirit giveth Life"*

VOLUME L. No. 2

MAY, 1954

## CONTENTS

	PAGE
DIRECTOR'S ADDRESS ... ..	35
STUDENT CHRISTIAN MOVEMENT ... ..	38
A SONG OF SILENCE ... .. by MARION SCOTT	39
MARION SCOTT'S CONTRIBUTION TO MUSICAL SCHOLARSHIP ... by ROSEMARY HUGHES	39
LIST OF MARION SCOTT'S WRITINGS ... ..	43
THE HAYDN CATALOGUE ... .. by KATHLEEN DALE	44
PLATE : MARION MARGARET SCOTT, F.R.C.M.	
APPRECIATIONS ... ..	45
SOME PROBLEMS OF TO-DAY ... .. by THE LADY CYNTHIA COLVILLE	48
AFRICAN TOUR, 1953 ... .. by GEOFFREY TANKARD	50
LETTERS TO THE EDITOR ... ..	53
H. C. COLLES AS CRITIC AND HISTORIAN ... .. by SHIRLEY DU BOULAY	56
R.C.M. UNION ... ..	58
STUDENTS' ASSOCIATION ... ..	59
THE ROYAL COLLEGIAN ABROAD ... ..	59
VISITORS ; MARRIAGES ; BIRTHS ... ..	60
OBITUARY ... ..	61
REVIEWS ... ..	62
COLLEGE CONCERTS ... ..	64
OPERA ; NEW ENTRIES ; TERMS ... ..	68
A.R.C.M. EXAMINATION, APRIL 1954 ... ..	69
ROYAL COLLEGE OF MUSIC UNION AND MAGAZINE ...	Cover 2
PROVISIONAL CONCERT DATES ... ..	Cover 4



# THE R·C·M MAGAZINE

VOLUME L

No. 2

## DIRECTOR'S ADDRESS

APRIL, 1954

TALKING to a student not long ago I discovered how little was known of the early history of the Royal College of Music. Quite by chance I had mentioned that the College began its work in the building now occupied by the Royal College of Organists, and the surprise with which this statement was greeted, indicated a certain amount of ignorance in these matters. I do not think the surprise was caused by the small size of that building or on account of its striking façade, but rather because the Royal College of Music has been so long associated with its present site. It is not my intention to devote much time to-day to the early history of the College, but for those who are unacquainted with the facts I would suggest they read a short account of the College which was written by the late Dr. H. C. Colles and published in 1933 to mark the Jubilee celebrations. I am indebted to this book for some of the information I am about to give.

About the middle of the last century the idea got abroad that musical education, like other forms of education, should be a matter of national concern. In 1865 the Society of Arts, afterwards known as the Royal Society of Arts and whose bicentenary has just been celebrated in March of this year, had issued a report "after investigation of the whole of musical education in this and foreign countries." The Prince Consort had been largely responsible for the activities of the Society, and made them a matter of personal concern. Unfortunately he died before this particular report was completed. However the report led ultimately to the foundation of the Royal College of Music, and the founder was Edward Prince of Wales, afterwards King Edward VII, son of Queen Victoria and the Prince Consort. We are all reminded of our Founder and his Queen Alexandra, every time we pass their statues in the entrance hall of the College. From the beginning it has been the good fortune of the College to enjoy the interest and patronage of the reigning Sovereign and members of the Royal Family.

The immediate result of the report, to which I have referred, was the start of the National Training School of Music which began work in 1876 for an experimental period of five years. The National Training School was housed in the building near the Royal Albert Hall now occupied by the Royal College of Organists. The site had been given by the Commissioners of the Great Exhibition of 1851, and the cost of the building was defrayed by a generous member of the Council of the School. The National Training School of Music had an ambitious scheme to provide instruction for scholars, and the scholarships were to be subscribed as income, not capital. Mr. Arthur Sullivan—afterwards Sir Arthur—was the Principal of the School, and others on the staff included Dr. Stainer, Mr. Visetti, Mr. Eaton Faning, Mr. Carrodus, Dr. J. Frederick Bridge and Mr. Franklin Taylor. Eugene D'Albert was one scholar who later attained international fame, and three other scholars—Walter Alcock, Frederick Cliffe and Herbert Sharpe, contributed later to the building up of the artistic life of the Royal College of Music.

After the experience of five years, the National Training School of Music came to an end, and the last Annual Report issued in 1882



announced the decision to hand over the assets and building to the Prince of Wales for the Royal College of Music.

In the meantime meetings had been held and funds raised to be used as capital ; a charter was granted and the College was formally opened in May 1883 by the Prince of Wales. It was not until 1894 that the College moved to its present building, just before Sir George Grove the first Director retired.

Looking back and studying closely the early history of the College, it is made abundantly clear that the personality of Sir George Grove was outstanding and appeared like a beacon set on a hill commanding undivided attention and unstinted admiration. He obviously imbued all with his unswerving loyalty and devotion to the highest interests of the Institution. Fortunately that same team spirit, which we should describe it in these days, has never been lost, although no doubt over the years it has glowed more brightly at certain times than at others. Considering the life of Grove it is remarkable that he was able to achieve this valuable team spirit and high purpose, for as Colles says : " He had never been a schoolmaster, and his own far-off schooling had come to an end at the age of fifteen, when he had become an articled pupil in an engineering office. Though so much of his life had been spent in contact with music, and he had contributed so richly to its literature in his programme notes for the Crystal Palace, his book on Beethoven and above all his famous ' Dictionary,' he made no claim to be a musician."

Circumstances and conditions have changed greatly since those days, but the need remains for unswerving loyalty, devotion and service to the highest interests and ideals of the Institution. To preserve the team spirit, it is essential for all members of the College to be prepared to sink their own individuality, without losing it, for the good of the whole, and work to the best of their ability, consistently, conscientiously and devotedly at all times.

The older a person gets or an institution for that matter, the greater the temptation to stick to a well tried routine, avoiding changes as far as possible. This temptation is not so great in this College or in any other similar institution which includes a large proportion of young folk. The older members might feel inclined to rest content with things as they are, but the younger ones always feel the urge to press on. The problem is to preserve a fair balance between the two extremes. It will be agreed generally there is room for experiments to test any proposed future changes, providing always that a firm basis of musical education and learning is retained.

At the beginning of last term I gave some general details of an experiment to start an opera orchestra. The opera orchestra is now in operation and the experiment seems to have been worth while. From this experience many lessons have been learnt, and as time goes on other adjustments in working the scheme will be made no doubt.

There are two other experiments which I feel are worth trying out.

The first concerns the Concerto trials. In my own experience I have felt the present method is not working well and the time has come to try another. Briefly the problem is this : many students would like to have a chance to play a concerto with an orchestra, and as many as possible who really merit it should be given an opportunity. But there are only two orchestras, each rehearsing once a week during three terms, and each giving two concerts every term—that is a maximum of twelve concerts every year. Incidentally it is well to note that these two orchestras are not primarily trained to play concertos. They have to



devote a larger amount of rehearsal time to symphonic and other orchestral works. When I tell you that there are about twenty-five students at the present time who have put down their names for concertos, it is obviously impossible to give everyone of them an early opportunity. It is customary, and quite rightly so, to give those who are due to leave at the end of July the first chance, but of these five or six, only two could be chosen for concertos with the two orchestras before the end of this term, because players have already been selected for the first half term concertos. It must be remembered that it is valuable experience for a student to play with an orchestra at a rehearsal even if he or she is not chosen for a concert. But on the more recent system three or perhaps four trials would be needed before the twenty-five students could be heard, which takes us into 1955. Some of these students therefore would be obliged to keep their chosen concertos in regular practice until called upon, which of necessity must restrict the building up of a repertoire, not altogether a desirable thing.

In addition, every week of this term fresh names are likely to appear on the concerto list. It is a healthy sign that a number of students are ready and their professors consider they are prepared for an opportunity to play, yet on account of the facts already mentioned, it is obvious there must be careful selection for the limited number of concert performances. In my opinion the more students who are ready and prepared to perform concertos the better, but selection is inevitable and consequently disappointments and heart burnings for those who are not chosen will have to be borne with a cheerful spirit.

The more recent concerto trials have not been satisfactory for several reasons, and I would like to mention one or two : (a) Taking seven or eight performances in a single afternoon has meant too little time for each and a feeling of hectic rush ; (b) Making a feature of the trials has tended to create a feeling of a test and tension caused by close competition, which is not altogether desirable ; (c) The orchestra has had to sight read everything put before it and has had no chance to rehearse. Quick changes from one style of composition to another are likely to upset any orchestra—and as the trials were in progress there appeared signs of tiredness and the players seemed rather stale. I will not weary you with other cogent reasons.

During this term it is proposed to experiment with yet another method of working. The twenty-five students in the concerto book will be heard during the first few weeks of term (for which they will be notified), with the orchestral part played on a piano at these preliminary trials. From these twenty-five, not more than ten can be selected to play at an orchestral rehearsal, that is five for each half-term. Of the five selected for the first half term, three will play with the first orchestra and two with the second orchestra, according to the suitability of the concertos for the particular orchestra. For example, at each of three rehearsals on Thursdays of the first orchestra, one selected concerto player will be given approximately half an hour to rehearse and play through part of a concerto. This should allow time both for the orchestra and the solo player to benefit from the experience. Similarly the second orchestra will be able to give one selected concerto player half an hour at each of two rehearsals during the first half term. From these rehearsals it might be possible to select concertos to be played at first and second orchestral concerts during the second half of the term, always providing the standard of performance merits it and the particular concerto can be fitted appropriately into the programme.



Now that the opera orchestra is in being and will be able to take the opera performances at the end of this term, the first orchestra will be able to rehearse and give a concert during the second half of the term. Any applications received during this term from students prepared to play concertos will be similarly dealt with during the September term. It is hoped that this experiment will help to overcome the time lag and prove that this method is worth while. I would ask that this experiment is given a fair chance and not judged too hastily. It will not satisfy everyone whilst the requests to play remain so numerous, but it is a fresh attempt to solve the problem.

The second experiment is this : starting in September it is proposed to begin rehearsals with a large choral group, probably on Wednesdays which is a day when the concert hall is fairly free. Students who are taking singing either as first or second study, students taking G.R.S.M. Course and students taking General Training first year will form the choir. In addition other students who apply to the Registrar will be allowed to come as far as accommodation will permit. This choir will have an opportunity to work as a team, become familiar with choral works suited to its number, and it is hoped to improve sight singing, which from my experience always needs attention. There is no idea that the choir shall be called on to give concerts or take part in any of the regular concerts, the object will be to rehearse together and make the most of the rehearsals.

This larger Choral Class will not interfere with or take the place of the existing Choral Group, which meets on Mondays. The Monday group will continue as at present, its total membership being about fifty, all of whom are chosen after a trial. This term and in future the Monday Choral Group will concentrate on unaccompanied singing and rehearse works suited to a small body, for example madrigals, Bach motets and other similar works of a later date including contemporary. As previously, this Monday Choral Group will have its concert each term at which chamber music items will be included to give contrast to the unaccompanied singing.

To sum up—the present small Choral Group will continue rehearsals on Mondays, giving concerts of unaccompanied works suited to the total strength of the choir. In addition from September a larger Choral Class will start for rehearsals only of about one hour a week. This choir will consist of singing students, G.R.S.M. and first year General Training students together with others who apply. It will therefore be an *ad hoc* choir, not stable, changing from term to term, probably ill balanced and with only a few who know how to sing. It is beyond the wit of man to predict how good, bad or indifferent such a body will prove itself to be, and consequently I have felt myself obliged to take rehearsals, at least for a time until the experiment has had a fair trial.

### STUDENT CHRISTIAN MOVEMENT

“Real life is meeting”—*Berber*

It is in the light of this conviction that people of widely differing views and denominations come together (at 1.30 p.m. on Tuesdays in the Council Room) to discuss some of the most challenging problems of to-day, and in this way learn to realize more fully the implications of being a Christian. The S.C.M. exists as a challenge to those students who “take the University or College as they find it, do not take any personal attitude towards it, and allow themselves to go through its process, and, in fact, to be processed as if they were factory products.”\* The movement is open to all students, whether Christian or not, in the belief that freedom of thought and discussion are necessary to the forming of a clear and deep conviction.

\* From Ronald Preston's article “The Need to be Human in College” in *Student Movement*.



## A SONG OF SILENCE

BY

MARION M. SCOTT

*Leave now the sound of mortal melodies  
And let the songs of silence fill thine ear,  
Serene and flowing, most supremely dear,  
The rhythmic rest of the eternities  
Made clear.*

*Silence outspacing both the earth and skies,  
The music of the moving Universe ;  
The sequences of stars, who still rehearse  
Their morning joy in mighty symphonies,  
Diverse,*

*Or wrought into such dulcet harmonies  
That every star-song seems a perfect thing  
Whether in loneliness, or linked into the ring  
That typifies the immortalities  
And Spring.*

*Within that wond'rous sphere all ill things cease,  
And the far echo of our mortal time  
Comes like a call to prayer, pure as the chime  
Of distant mountain bells, that asking peace  
Find peace*

*In silence.*

## MARION SCOTT'S CONTRIBUTION TO MUSICAL SCHOLARSHIP

By ROSEMARY HUGHES

THE mystery and tragedy of the greatly gifted who die young is always with us, and may well distract our attention from the mystery latent in the unfolding pattern of a long life. Yet that mystery is often no less profound. It is startling to realize that if Marion Scott had died at fifty, nothing would exist of the great work of scholarship which crowned her last twenty-five years.

Yet all the while, throughout her life as a practical musician and tireless worker in the cause of music and of her fellow-musicians, that work was in preparation. Indeed, her many-sided musical activities slowly filled up the deep reservoir of experience which, distilled into her critical and scholarly work, gave her writing its sureness and authority. Even those apparently less fruitful aspects of her talent—represented by an early volume of poems and a sheaf of unpublished compositions—were not wasted but were gathered up into the sum total of her achievement. She once wrote of Sir Donald Tovey that he understood Haydn as one composer understands another ; she might have said the same of herself, for her brief experience of the working of the creative process in her own person must have heightened the almost visionary quality of understanding which she brought to bear on any music she discussed. And the mastery of language for which poetry was not to be the outlet found its true expression in her strong yet lyrical prose.

The English tradition of musical scholarship expressed, not in scientific jargon but in language of vividness and distinction, is an old



and splendid one, adorned with such great names as those of Thomas Morley, Dr. Charles Burney and Vincent Novello. In the last hundred years the Royal College of Music may claim the upholding of this tradition as one of its glories, from Sir George Grove, through Parry and Stanford to Walford Davies and H. C. Colles—to name only the dead. And now the name of Marion Scott must be added to this Roll of Honour.

This might be claimed for her on the strength of one book only—that on Beethoven published in 1934 in the new “Master Musicians” series under the editorship of Eric Blom: a book which earned her the salutation of Sir Donald Tovey as of one master to another. In the opening chapter of his own unfinished book on Beethoven he wrote that the composer’s biography “has been handled with powers of vivid narrative and a charity akin to Beethoven’s own by Miss Marion Scott, who has also dealt with the music in a manner which it would be difficult to overpraise.” Here the poet as well as the musician in her is at work, not merely in the felicity of her style, but in the associative power, the perception of inner relationships, which is the essence of the poetic faculty. Memorable phrases and analogies, such as that by which she likens certain works on the borderline between Beethoven’s second and third periods to an enharmonic modulation, are enlightening precisely because they spring from a fusion of purely musical perception with poetic vision. Such flashes of insight must have brought to countless readers that sharpest of illuminations—that of finding their own groping and inarticulate thoughts brought into the light and given form and clarity by one whose understanding was matched by her powers of expression.

This was her only book, apart from the vivid little study of Mendelssohn in Novello’s pamphlet-size “Biographies of Great Musicians”; and the knowledge that it was, in great measure, her devoted work for music in other spheres that delayed the progress of her great work on Haydn, until her last illness and death found it still incomplete, brings an added and humbled regret to our sense of loss. It is, however, the measure of her achievement that her stature as the greatest authority on Haydn in this country, and one of the greatest in the world, was established on the basis of the shorter essays and papers which embodied the results of her researches.

But though scholarship claimed her, she never lost touch with the contemporary world and its music. Not only Holst and the stricken Ivor Gurney, but the inter-war and younger generation represented by Hindemith and Michael Tippett, claimed her sympathy and her championship. Her articles in *The Listener* on Holst and Tippett in 1943 and 1944 must have prepared many minds for a greater receptivity, while as early as 1930 she read a paper to the Musical Association (now Royal Musical Association) on Hindemith’s music. With great objectivity and insight she showed how Hindemith’s adoption of linear counterpoint as a principle of design was a consequence of his abandonment of sonata structure, which in turn resulted inevitably from the abandonment and dissolution of key relationships; she did not hesitate to illustrate her point by comparing the last act of *Cardillac* with the *Crucifixus* of Bach’s B minor Mass, calling attention to the “vitality and splendour” of Hindemith’s basses. Her prophecy that Hindemith “is too radically a musician to evade for ever the great emotions that go with genius” was soon to be fulfilled in *Mathis der Maler*.

Practical musician, violinist and string quartet leader as she was, it was fitting that when at length she came to Haydn it should have been



through his string quartets. Her first work in this field was the article on the chronology of Haydn's string quartets which she wrote for *Music and Letters* at the request of A. H. Fox Strangways, its editor at that time. The article appeared in 1930, incorporating the results of a process of checking, examination and collation of all known editions of Haydn's quartets, partial as well as complete: a process so thorough that the article stands to-day, an indispensable ingredient of any Haydn bibliography.

This work led to further discoveries. While going through the incomplete eighteenth-century editions of the quartets she found that the proud position of "Op. 1, No. 1" had not always been held by the quartet in B flat which is its official occupant; for in an early edition of Op. 1 published by Hummel of Amsterdam she encountered another and different "No. 1"—a little quartet in E flat in five movements like the rest of the set as then constituted. Her subsequent researches proved that this was the original "No. 1" of Op. 1, displaced in the later French editions which subsequently became the basis of the standard series and eventually relegated by Haydn himself, in his thematic catalogue, to the obscurity of the "Divertimento" section. She accordingly prepared an edition of the work (published by the Oxford University Press in 1931) which restored the "Lost Heir" to its rightful position; the preface outlines the close detective work which led to her discovery. Her paper to the Musical Association in 1934 on the Op. 2 and Op. 3 quartets presented a further report on the same researches. This, while in the first place sorting out the contents and chronology of the various early editions, did far more than that, and is a perfect instance of the light thrown by detailed scholarship on wider musical issues. She once more unearthed a forgotten work—a *Cassation in F*, which she discovered as part of the first Paris edition of Op. 2—at the same time revealing that this *Cassation*, with the quartets Nos. 3 and 5 of the set, were here scored for strings and two horns. Thus she showed how indeterminate was the line dividing orchestral and chamber works in the 1760's; the very title given to the Paris edition of Op. 2, "Six Sinfonies ou Quatuor[s] Dialogués" reveals the fluidity of the situation in Haydn's youth, and lends point to the statement made by Marion Scott in her introduction to her edition of the real Op. 1 No. 1: "Haydn did not *invent* the string quartet; he *made* it—an infinitely higher achievement."

There were, however, other aspects of Haydn's musical personality on which she threw light in her published work. In 1939 she intervened in the dispute centred on a symphony in B flat previously attributed to Haydn's younger brother Michael, but now published by Hans Gál as being incontestably by Joseph Haydn—an attribution vigorously contested, and as vigorously upheld, by scholars of international repute. Here, on the strength of evidence brought forward by Anthony van Hoboken, she literally played the part of Solomon in judgment and divided the child in two, awarding the first two movements to Michael Haydn and the finale only to Joseph—as the title of her article in the *Monthly Musical Record*, "Mi-Jo Haydn," amusingly indicates. Her article on "Some English Affinities and Associations of Haydn's Songs" (*Music and Letters*, 1944) adds to our biographical knowledge while discussing acutely Haydn's musical response to the English language, and in "Haydn and Folk Song" (*Music and Letters*, 1950) she argues convincingly that Haydn uses Croat—and other—folk melodies in his music, not because he was a Croat (or Slovene or Hungarian) by blood, but as a matter of

1. It is listed by Dr. Larsen in his *Drei Haydn-Kataloge in Faksimile among the Divertimenti* (F.9).



deliberate choice, because he liked and collected folk song : that in this choice and predilection he was, in fact, anticipating Dvorák, Bartók and Vaughan Williams.

On the biographical side Marion Scott's work is contained in the articles on Haydn's English visits which she wrote for *Music and Letters* and the *Musical Quarterly* in 1932, the bicentenary of his birth—essays still unsurpassed for vividness, precision of detail and human sympathy ; in the admirable summary "Haydn in England," contributed to Hinrichsen's *Musical Year Book* for 1945-46, and in two important articles which appeared in 1951. That on "The Opera Concerts of 1795" in *Music Review* throws light on the circumstances in which Haydn's last three symphonies were composed and performed, while "Haydn Stayed Here !" (in *Music and Letters*) relates, in her happiest vein, her identification of the house near Hertford formerly owned by the banker Nathanael Brassey, who gave Haydn a country holiday in the summer of 1791.

All this study of Haydn's life and work was tending towards her tragically uncompleted book, and was accompanied by a close and intimate immersion in his music, which led her to examine the autographs as well as the early editions, and to the sort of close "précis-writing" analysis which Tovey advocated as an essential preliminary to knowledge and understanding. The results of this investigation appeared in her paper, "Haydn : Fresh Facts and Old Fancies," read to the Musical Association in 1942. In this, she maintained the correctness of the reports current among Haydn's contemporaries that, in his mature years, he composed to a "secret formula," and claimed to have actually discovered the secret itself, which she formulated thus : "the *melodic dimensions* of the *first notes* of the *first subject* of the *first movement* are the source of the whole work." This relationship, she maintained, governed the number of bars in each movement and the proportions between the different sections of the various movements, as well as the themes themselves and their various transformations. The numerological details to which she pressed her argument may not carry complete conviction, but none the less she challenges the student to return to Haydn's work and discover for himself the germinating power of his initial themes and the strength of his sense of design and proportion.

Her broadcasts and her articles in *The Listener* and *Radio Times*, designed to cast an anticipatory light on forthcoming performances, had a rare power of awakening expectation : not only by a luminous phrase remembered with gratitude years afterwards ("Of all the arrangements of 'The Seven Last Words' that for string quartet is the most spiritual : Haydn wrote here as Fra Angelico painted"), but also by musical comments of the most acute and precise kind. Such was her pointing-out of the fuller treatment of the inner string parts in Haydn's symphonies from about 1772 onwards as compared with his earlier works in which "the only parts of real importance are the bass and the first violins" ; and it was her practical experience as a quartet leader that enabled her to write that in his string quartets Haydn "possessed by instinct the power of so placing the parts that he obtained the utmost beauty of sound from the harmonic overtones of the notes actually played." It was curiously fitting that her last *Listener* article, which appeared in November, 1952, just over a year before her death, should have been on "The Seasons" ; for she, like Haydn himself, had known the riches of a late harvest, and could salute Haydn's "lifetime of experience" from the depths of her own.



## LIST OF MARION SCOTT'S WRITINGS

Violin Verses. Walter Scott Publishing Co., 1905.

Beethoven. (Master Musicians Series). Dent, 1934.

Mendelssohn. (Biographies of Great Musicians). Novello, 1938.

Preface to Haydn's Quartet, Opus 1, No. 1. Newly edited after the original editions. Oxford University Press, 1951.

## PAPERS READ TO THE MUSICAL ASSOCIATION:

Paul Hindemith. (Proceedings, Vol. LVI, 1929-30).

Haydn's Opp. 2 and 3. (Proceedings, Vol. LXI, 1934-5).

Haydn: Fresh facts and old fancies. (Proceedings, Vol. LXVIII, 1941-2).

## ARTICLES:

## (a) "Music and Letters."

Haydn's "83": A Study of the Complete Editions. (July, 1930).

Haydn: Relics and Reminiscences in England. (April, 1932).

Haydn: Thereabouts or There. (October, 1940).

(i.e., a discussion of Dr. Jens Peter Larsen's *Die Haydn-Überlieferung*).

Some English Affinities and Associations of Haydn's Songs. (January, 1944).

Haydn and Folk Song. (April, 1950).

Haydn Stayed Here! (January, 1951).

In addition, reviews of books.

## (b) "Monthly Musical Record."

Some Haydn Portraits in England. (July-August, 1932).

Mi-Jo Haydn. (March-April, 1939).

Playthings Come Alive. (January, 1940).

A New Monument to Haydn (i.e., Larsen's *Die Haydn-Überlieferung*). (July-August, 1940).

Other reviews of books.

## (c) "Musical Times."

Haydn's Chamber Music. (March, 1932).

Dr. Haydn and Dr. Geiringer. (January, 1948).

## (d) Other Periodicals.

Hinrichsen's Musical Year Book, 1945-6: Haydn and England.

Musical Quarterly (U.S.A.), April, 1932: Haydn and England.

Music Review, January, 1951: The Opera Concerts of 1795.

The Amateur Musician, January-March, 1935: W. W. Cobbett: a biography in brief.

London Symphony Observer, March, 1951: Discovering Haydn.

## (e) "The Listener."

Haydn's Religious Music. (January 5, 1939).

The Rainbow of Haydn's Quartets. (October 24, 1940).

Michael Tippett and his Music. (April 8, 1943).

Haydn's London Symphonies. (January 20, 1944).

Holst, Cotswold Man and Mystic. (May 18, 1944).

Some Unfamiliar Haydn Symphonies. (April 25, 1946).

Haydn's setting of the Seven Last Words. (March 28, 1947).

Haydn's "The Seasons." (November 20, 1952).

## (f) "Radio Times."

Beethoven is for everyone. (December 30, 1949).

We may well marvel at Haydn's Story. (April 28, 1950).

## PROGRAMME NOTES.

For the B.B.C. Symphony Orchestra, February 1, 1950: Symphony No. 49 (*La Passione*).

For the Haydn Orchestra, March 31, 1950: Symphonies Nos. 46 and 90, Violin Concerto No. 1 in C, Overture to *L'Isola Disabitata*; March 29, 1951: Symphonies Nos. 39 and 103, Notturmo in F, Oboe Concerto (attributed to Haydn).

For the Royal Philharmonic Society (Hallé Orchestra), January 21, 1953: Symphony No. 6 (*Le Matin*).

## BROADCASTS IN "MUSIC MAGAZINE."

Haydn's Second Visit to England. (May 21, 1944).

Haydn and the Symphony. (March 24, 1946).

Haydn's String Quartets. (May 9, 1948).

Haydn's Sinfonia Concertante. (February 26, 1950).

Beethoven's Prometheus Theme. (April 13, 1952).

I am deeply grateful to Mrs. Kathleen Dale for the very considerable help she gave me in drawing up this list.

R.H.

Marion Margaret Scott studied at the Royal College from Sept. 1896 to July 1901, achieving her A.R.C.M. Diploma for Violin in April 1900.—Ed.

## THE HAYDN CATALOGUE

. . . . AND AN UNFINISHED MS.

During the last fifteen years of *Marion Scott's* life it was generally understood that she was writing a book on Haydn. She seldom alluded to it in conversation, and her replies to queries concerning its progress were always guarded. As she was engaged in so much pressing current work on the subject of Haydn, it was perhaps inevitable that her cherished project of writing a whole book should have had to take second place to the many articles she contributed to journals, concert programmes, collective publications and books of reference, and to the lectures and broadcast talks she gave on this all-absorbing topic from about 1929 onwards. Since her death, a search among her papers has revealed that only the first three chapters of the projected volume had been written. They were found in an envelope marked "Manuscript of my book." Each of the chapters exists in several versions, both hand-written and typed. Corrections abound, and there are no written instructions as to which of the alternative versions is to be considered definitive. It will be some long time before they can be put in order for eventual publication, and before the countless pages of notes and sketches stacked in Marion Scott's files can be systematically examined and their usefulness in relation to her published and unpublished writings be assessed.

The titles and the openings of the three chapters are typical of her well-known gift for blending scholarship with charm and fancy. Chapter I, *The Young Haydn*, is prefaced by the lines: "A merry heart goes all the way, A sad one tires in a mile-O"; Chapter II, *The Young Quartet*, bears as its motto the first four lines of Housman's poem: "From far, from eve till morning", and Chapter III, *The Sources and Elements of Haydn's Style*, simply the phrase: "Le style c'est l'homme."

The fragmentary state of the book is more than counter-balanced by the unprecedented completeness of the *Catalogue of Haydn's Works* which Marion Scott prepared for the forthcoming 1954 edition of GROVE. In this forty-page compilation each of Haydn's manifold compositions is listed individually, together with a wealth of precise information. The details are set out in columns, which vary in number and arrangement according to the different types of work listed, and the whole is unusually easy to read. At a glance one may see the dates of composition, publication or first performance of a given work, the key, time-signature, tempo indication, particulars of the scoring, the dedication, the alternative versions and even the nickname. In the instance of vocal works, the type of voice and the author or source of words are stated. The system of numbering the compositions is based on that of Haydn's own "Verzeichnis" or his "Entwurf" Catalogue, as well as on that of several printed editions: Peters, Novello, Breitkopf, Pleyel and Eulenburg (scores), the Collected Edition and the new Haydn Society's Edition.

The Catalogue is almost unbelievably extensive. The composer's arrangements of folk-songs, alone, occupy more than twelve pages, throughout which are listed the whole contents of the voluminous editions by Napier, Thomson, and Whyte, accompanied by the exact wording of the title page of each collection.

Some of the most interesting material in the Catalogue is to be found in the column headed *Remarks* (or *Notes*), the total length of which adds up to well over twenty feet! This column contains facts relating to the location of the autographs, statements of conflicting opinions upon the dating, numbering and authenticity of certain works, the occasion which gave rise to their composition or the special circumstances in which they were written, notes regarding Haydn's use of chronograms, and reprints of inscriptions he entered in his own catalogues. And this is to name a mere fraction of the miscellaneous and out-of-the-way information so lavishly made available. Indeed, the matter printed in this one column gives a fair idea of the comprehensive scope of Marion Scott's learning and of her complete absorption in her subject.

The feat which the compilation of the Catalogue represents is all the more remarkable when it is borne in mind that during the last few years of her life Marion Scott was fighting a losing battle against ill-health and physical exhaustion. Within about three months of completing the work she was overtaken by such extreme weakness that she was obliged to summon assistance in collecting and listing the material still outstanding. But if mine was the pen that wrote the titles of hundreds of folk-song arrangements and the particulars of numerous instrumental pieces, Marion Scott's was the mind that directed the whole undertaking, and hers were the eyes that scrutinized every single entry in this exhaustive work, her invaluable legacy to the world of musical scholarship.

KATHLEEN DALE.







MARION SCOTT



## APPRECIATIONS

MARION SCOTT

(JULY 16, 1877 — DECEMBER 24, 1953)

It has been said that close friendship is often based on shared memories. This is in many cases true of Marion Scott, whose countless friends feel that someone irreplaceable has gone from their lives.

Our own actual first meeting was, I think, at the founding of the R.C.M. Union but we quickly discovered that as a small child she, like myself, had been brought up at the Crystal Palace concerts when we both lived at Norwood. This early familiarity with most of the great symphonies was, I feel sure, a reason for her real happiness in playing (under Stanford's direction) in the College orchestra instead of aiming at a career as solo violinist or leader of a quartet.

Marion's analytical faculty developed early and many of us remember her as one of the first women to attend concerts as a professional critic. She often felt the need for a representative Society devoted to the furtherance of women's musical work and in 1911, this resulted in the formation, by Gertrude Eaton and herself, of the Society of Women Musicians. She helped to guide its development with special interest. The Music Section of the Forum Club owes much to Marion's help. For years she was its chairman and suggested many of the programmes. About three years ago she was persuaded to give a talk on Haydn at the Forum and chose one of the sets of Six English Canzonets, with Redvers Llewellyn as singer, to illustrate it.

Her work for Ivor Gurney is well known but, except those concerned, few realize the time and thought given to Collegians serving in the first war. When within possible reach, especially during training, introductions were given to anyone who could give hospitality, the use of a piano or loan of music. Her knowledge of their whereabouts afterwards was seldom wanting. On hearing of my first visit to New Zealand—a round the world voyage—she offered me introductions in Australia, Honolulu and Canada, without a moment's pause for thought. Even though she has now left us, the name of Marion Scott will still be a password amongst all Union members.

Of several holidays spent together, those at Bayreuth, Cologne and Edinburgh were specially memorable. The Bayreuth Festival of 1930 was notable for an outstanding revival of Tannhäuser conducted by Toscanini and produced by Siegfried Wagner, with particular stress on the Bacchanal. It was known that illness prevented Siegfried Wagner from being present and his death, a few days later, caused general mourning in the town. Meanwhile we felt that, after six consecutive late afternoons and evenings of opera, the two following vacant dates might be spent in the country before returning to hear Tristan. Marion had already said that the emotional nature of this opera usually exhausted her so much that she wanted to feel fresh for it and I had always wanted to see the Böhmer Wald, which inspired Dvorák's fine piano duets. The result was two days' driving and walking with headquarters at Wunsiedel, where we had the opportunity of seeing an open air performance of Schiller's "Die Jungfrau von Orleans." Before leaving this little town, a shop window—full of lovely blue Bohemian glass—attracted our attention. I specially admired a small flower vase but said it was useless to buy glass in case of breakage on the journey home. Marion then said she would return to the hotel whilst I called at the Post Office and on reaching my room a few minutes later, the blue vase was on the dressing table, together with packing material. Since then, it has always been on my writing table and is in front of me at this moment. At Cologne we were actually a party of Collegians, all eager to support a fortnight of opera in which a Collegian, John B. Gordon, was taking part as assistant producer. The choice of unhackneyed operas gave pleasure to us all; the list ranged from Handel's "Julius Caesar" to Hindemith's "Cardillac." A delightful morning was spent back stage where, amongst other things, we learned the secret of the Rhine daughters' rhythmic swimming and saw the three helmets, in different sizes, made to fit any Lohengrin. Marion, small and light, excelled in scrambling about the scenery. Other holidays included visits to famous libraries for the purpose of comparing notes or examining rare MSS. Such visits were returned by famous foreign musicologists when travelling in England for, by reason of her work on Haydn, the name of Marion Scott was well known to them. On one occasion Jens Larsen from Denmark and Anthony van Hoboken, founder of the Meisterarchiv in the Vienna National Library, were invited by her to a Union "At Home."

Her long, last illness was marked by great serenity and comparative freedom from pain, also she was cheered by the visits and gifts of flowers from friends. The recognition of her work by election to Honorary Membership of the Royal Philharmonic Society gave her much pleasure and additional happiness came on hearing that her name had been sent forward for election as Fellow of the R.C.M.

HESTER STANSFELD PRIOR.

The death of *Marion Scott* on Christmas Eve was for me a grievous and an irreparable loss, for it severed a wonderful and unbroken friendship of over forty years.

Our first acquaintance was in connection with the R.C.M. Union (our dates as students at the College had not coincided), when at the first general meeting of the newly formed Union, on January 15, 1906, she and I were elected as co-Honorary Secretaries. From that day onwards we worked together in close companionship and shared many adventures. And what a wonderful co-secretary Marion was to work with! Her enthusiasm, her perseverance under difficulties, her love and interest in the project we had in hand seemed quite inexhaustible.

In those early years of the Union there were no precedents to help us, and we just had to feel our way, so to speak, in our pioneer experiments in organization and in dealing with increasingly large numbers; it was all very exciting and gave us much enjoyment and valuable contacts with countless members past and present of the College. It also gave us a considerable amount of quite hard work at times, for example before and after meetings. However, we had the guidance and encouragement of our beloved President, Sir Hubert Parry, and of our devoted Honorary Treasurer, Mr. Pownall, the Registrar, who, with his great experience and skill, gave us invaluable training in our secretarial duties. At that time the Honorary Secretaries undertook all the addressing and sending out of many hundreds of envelopes, and much "stuffing" of these went on before our various excitements; and last, but not least, we sent out the important and necessary reminders of subscriptions due!

The first "At Home" of the Union on July 4, 1906, took place in our beautiful Concert Hall. This was a memorable evening indeed, and for the organizers there was a very special thrill of excitement together with anxiety and some apprehension! Had *everything* been remembered? It all turned out well to our great joy, and the unanimous verdict was that it must be an annual affair—and so it was—or rather has been—and still is.

Another branch of the Union's activities in those days, when hospitality at one's own home was easier than at present, was the arranging of intimate musical parties at the invitation of members who possessed sufficiently large drawing rooms. Many of these delightful evenings were given at the home in Westbourne Terrace of Marion's parents, Mr. and Mrs. Sydney Scott, and all those who were privileged to be there look back with the greatest pleasure and gratitude to them for their friendship and generous hospitality. But Marion Scott's work for the College and the Union did not stop at being Honorary Secretary, as later she undertook the onerous job of being Editor of the Magazine, and this she accomplished for a number of years with conspicuous success. Many other activities in the musical world of London took up her time and energies, such as the Society of Women Musicians, which she, with Gertrude Eaton, founded so successfully in 1911. I was an original member of the Society and well remember its early beginnings and how much it owed to her initiative; as did also the Music Section of the Forum Club. In fact every enterprise that she undertook flourished exceedingly, guided by her magnetic inspiration. In spite of a fragile and delicate appearance, her energy and driving powers were truly remarkable; with all her gentleness there was a strength of will and character combined with a delightful sense of humour which made her friendship and companionship a great joy.

Of Marion Scott's brilliant literary and musical ability other friends will be writing, but these few inadequate words about the doings of long ago may, perhaps, best be given by this very old friend who deeply appreciated and loved her.

Farewell!

BEATRIX DARNELL.

In February 1940 I had the privilege of reading a paper on Haydn's operas to the Musical Association in London, and at this occasion I met for the first time a person whom I had for a long time admired as one of the foremost Haydn scholars of our time. At the end of the lecture Marion Scott entered the discussion with great zest and I found her talk just as charming and spirited as the articles from her pen which I had studied with so much pleasure. When reading such brilliant studies as her "Haydn's Eight-three" (Music and Letter, 1931), "Haydn in England" (Musical Quarterly, 1932), "Haydn relies and reminiscences in England" (Music and Letters, 1932), I felt that her profound scholarship equalled her gift for making past times come to life and presenting Haydn as a very human and delightful person. To me she seemed to incorporate the finest in English scholarship: a very thorough and intricate knowledge of the source-material as well as deep sympathy for the object of her research, free, however, from any tendency towards pedantry and excessive adulation. Marion Scott showed us that a research-student can do outstanding work without losing his sense of humour. Each of her finely chiselled essays conveyed a wealth of stimulating information presented in such a way as to make the reader feel, he had become the friend of two lovable personalities: Joseph Haydn and Marion Scott as well.

KARL GEIRINGER.



Others will speak of Marion Scott's lifelong service to music—I should like to strike a more personal note.

It is one of the penalties of growing old that gradually we lose friends who have been faithful and true since one's youth. Such a one was Marion Scott, for no one could have been a truer friend than she was to both of us for nearly half a century. I first met her in my early student days at College and very soon 92 Westbourne Terrace became a second home. What memories that house revives! A sense of serenity and quiet dignity pervaded the home and, as we look back over the years, it seemed to belong to another world and reflect an age which, alas, has ceased to exist in these materialistic days. We remember those delightful Musical At Homes which they so frequently gave in their spacious drawing room, and my wife and I especially bless one of these evenings for it was there that we first met.

We therefore owe much happiness to Marion and are ever grateful for the rare sympathy and understanding which she so freely extended to us. HAROLD DARKE.

For most of us, as Students at College, the name of Marion Scott conjured up the R.C.M. Union; for she was one of its founders and Hon. Secretary from its beginning until she retired in 1937 to become Editor of the Magazine, which post she held brilliantly during what must have been some of the most difficult years of its existence. The fact that the Union is now 48 years old says much for her skill and energy in directing its early affairs. I first knew her personally when I went to help in the Union Office in the days when it was up on the second floor at College. Miss Darnell was then Hon. Treasurer with Mr. Rupert Erlebach as her assistant. Miss Walrige Gordon was Asst. Hon. Sec., while Mrs. Erlebach and Mrs. Priestman also helped in the Office. I worked under Miss Scott's guidance on Friday afternoons and very happy afternoons they proved to be. She was always so kind, with a fine sense of humour, and she never altered no matter what transpired. In all her dealings she showed a quiet ability and I marvelled at her knowledge. The Union at that time had many more functions than we are able to provide under present conditions, with Parties at members' homes and Dinners to celebrate various events. On the occasion of the College Jubilee, for instance, the Union held a Dinner and Dance at a London Hotel. Thus an enormous amount of work was thrown on the Hon. Secretary and I remember the painstaking detail of seating members and their friends so that all might find themselves in congenial company. Miss Scott was tireless in all these arrangements as she was in the general running of the Union, and it was always such a happy affair. It is now a good many years since she transferred the care of the Union to Miss Carey Foster, but she never lost interest and she served on the Union and Magazine Committee until the last. Her death leaves a sad blank. My parting sight was of her propped up in bed looking very pretty and mentally the Marion Scott we had always known. I am happy to have been counted among her many friends. DOROTHY MORTIMER HARRIS.

My first meeting with Marion Scott, when a new student at the College, resulted in my joining the Union at once. Her personality immediately made a strong impression on me, revealing, when I came to know her better, both an inflexible belief in what she knew to be right, and an unexpected sense of humour.

From that day began my associations with her in various fields of musical activity. When helping in the Union office as Assistant Treasurer, I noticed her influence there, and the "way" she had with the Chairman at Union Committees. The personal touch she brought to Union "At Homes" is a memory cherished by countless friends. It was through Marion Scott that at this time I met Marjorie Brooke Wills, then her assistant secretary, who was later to become my wife.

The parties her parents gave in Westbourne Terrace are remembered even now with pleasure; they were generous with their hospitality, and there was enough music but never too much. The dignity and charm of manner which welcomed us then were characteristic of Marion Scott all her life.

Her literary accomplishments are widely known. Here again I came into contact with her when, in 1945, she was invited to edit the *Proceedings* of the Royal Musical Association, a task she assiduously carried out until her health compelled her to resign in 1952. She had been a much valued member of Council of the R.M.A. since 1937 and had read several papers on subjects as diverse as Hindemith and (of course) Haydn. More personal was her great gift for letter writing which showed her imaginative understanding and warmth of feeling.

My last memory of her is at a reception at the Arts Council in July. Though frail from ill-health she had courageously made a considerable effort to be there, and conversation with her showed that she had lost none of her alertness of mind nor interest in fellow-musicians. Her last months' were overshadowed by illness but she kept a telephone by her bedside and insisted on being allowed to speak to her friends herself. They will remember her with affection and respect: the world of music will turn to her writings for guidance. RUPERT ERLEBACH.

## SOME PROBLEMS OF TO-DAY

By CYNTHIA COLVILLE

SOCIAL History does not stand still ; its course is determined partly by happenings in the outer world over which individuals have no control, and partly by currents in the stream of thought which are constantly affected by personal ideology and national habits of mind, by the moral background in shaping which we all take a share, however insignificant. True it is that only moral and intellectual giants can visibly influence what Germans call the "Zeitgeist," but the tiny ripples caused by the pebbles which we cast into the river of Time may have their cumulative effect as well. The R.C.M., fifty years ago, looked superficially much as it does to-day ; there was, as now, a spirit of camaraderie and enjoyment in work, a sense of exhilaration in achievement, a happy fellowship in creative art and expression.

But there were many differences in the upbringing and outlook of the young students at the turn of the century, differences that reflected a social code that seems strange to-day. The severe segregation of the sexes, on separate staircases, was less oppressive than might have been supposed ; it was part of a traditional system of chaperonage that nobody questioned, and that was not taken too seriously or self-consciously !

It might be thought, however, that the greater liberty of our contemporary world would make for independence of judgment, mental freedom, richer opportunity for self-expression and so forth—but does it ? There is a strange paradox in human affairs by which the results that should follow the apparent course of history continually belie the expectations that it confidently arouses.

I have heard it suggested that the narrow conventionality of the Victorian Age produced, in fact, a far larger crop of individualists, and even of eccentrics, than can be discerned in the present day atmosphere of "self-determination." It sometimes appears as though subordination to the family has been in some measure replaced by subservience to "the herd," which can prove an equally exacting and more enduring servitude. This tendency is noticeable in the Juvenile Courts, where parental authority constantly recedes, whereas the mere hint of being considered "yellow" by his schoolmates will induce many a small boy to lend himself to the silliest, meanest and most unkind escapades, that he himself thoroughly dislikes and despises.

Strictures of this sort depend, of course, for their validity upon the rate of incidence, and this is always difficult to assess, but it is at least arguable that the mass-produced mind bears some relation to the conveyor-belt of industry—and that not only behind the Iron Curtain is "deviationism" considered the unforgivable sin—even in such fiercely individualist countries as England and France !

It may be that moral courage is the rarest and most needed virtue to-day, a fact easily overlooked in a world that preens itself on emancipation from tradition and liberty of choice in nearly every sphere. But breadth of view is not the inevitable reaction from narrowness of thought, and one of the dangers of our age is an easy acceptance of slogans that either do not apply, or are misapprehended or exaggerated.



The child of 50 years ago was often suppressed and unduly dominated by older people ; now he sometimes rules the roost with an assurance that would be ludicrous if it were not in fact warping his personality. To the boy whose lessons must never be tedious or exacting, who must not be told to do anything without an adequate explanation of its necessity or reasonableness, who is seldom invited to do anything he doesn't like, life in years to come will appear as a very hard schoolmaster ; and it may well be that the high percentage of maladjusted children (whose problems, admittedly, were insufficiently recognized in the past), owes something to the cotton-wool existence that is bound sooner or later to give place to the stern realities of unsheltered living.

Again, it is possible to see Truth in such definite terms of black and white, that all finer shades are obliterated, but the opposite has dangers of its own. A woolly outlook that ignores the basic distinctions of good and evil, and substitutes a hazy presentation of relative values, is positively corrupting to the youthful mind that by nature appreciates absolute standards, uncomplicated by exceptions, modifications and the adult pre-occupation with hair-splitting.

Children are usually egotistic, and rightly so at that early stage of development ; the growth of altruism—of interest in, and care for, other people—may vary according to temperament and education, but it is hardly surprising if boys and girls brought up to consider nothing but their own enjoyment and welfare become self-centred and self-important men and women. Good nature and good fellowship can do a lot for young people in this predicament, but they cannot provide a substitute for years of character-training in the normal give-and-take of family life.

Science, or pseudo-science, is sometimes called in to support a thoroughly self-centred philosophy, all the more plausible because there is a basis for such specious reasoning.

Personality is a sacred thing ; to stifle its growth, to frustrate its aspirations, to limit its possibilities—these are wicked interferences with a precious freedom, and may almost amount to soul-murder ; nevertheless, the cult of self-expression, an instinctive rebellion against mass tyranny, may degenerate into a species of ego-worship more dangerous than any risks of self-control.

During these last months we have had occasion to mourn a most remarkable Old Collegian, Marion Scott, and she has seemed to me to unite in a wonderful way the happiest characteristics of the pre-1914-18 world with those of the present generation. She combined the gentle, almost diffident, manner of a by-gone age with a spirit of adventure that was never daunted and a talent for research that never wearied. Her work on Haydn brought her an almost world-wide reputation, and not only was she an acknowledged authority on his music, I believe she discovered hitherto unpublished works of his in the purlieus of Old Vienna. I think of her too as a violin and viola player, but she will chiefly be remembered by us for her unremitting services to the R.C.M. Magazine and Union. She gave the impression of unusual delicacy and fragility, due partly to an accident when she was quite young. I think she was thrown out of a hansom cab and broke her pelvis, which for years left her as a semi-invalid. But with her happy home background and active mind, depression or inertia were unthinkable, and she made herself so much part of College life that in some sort she has symbolized its spirit and progress no less appropriately in 1953 than in 1900.

## AFRICAN TOUR, 1953

By GEOFFREY TANKARD

**T**OURING Africa to-day is exciting. My journey covered 16,000 miles of sea, air, train and motor travel, during which I saw lion, giraffe, elephant, ostrich, crocodile, baboon, and zebra ; to say nothing of dolphin, flying-fish and the unusual experience of a Sahara sand-storm at sea, a hundred miles from the East coast of Africa.

My first stopping-place was Cairo. A hot desert wind was blowing with a temperature of 110 degrees. Never was thirst more recurrent, nor the means of gratifying it more expensive. Being warned of the danger of drinking water, I drank iced-lager at an alarming rate and still more alarming price. Arabic coins were unknown to me and I discovered I was being overcharged, until my Yorkshire instincts came to the aid of my faltering mathematics.

Children in Cairo and Alexandria schools do not sing, and the fear of ear-tests amounted to panic. "Please may I whistle the ear-tests?" was frequently my first greeting. Standards among European teachers in Egypt are good ; and it was pleasant to find so many pupils taking the written tests for the School Certificate examinations.

The most famous musician in the eastern end of the Mediterranean basin is Professor Tiegerman, a pupil of Leschetizky, and Director of the Academy of Music. Taking a carriage drawn by a decrepit mule I asked to be set down at the Tiegerman Academy. After an hour's journey, pursued by the most persistent flies, I was asked to alight at the Anglo-American Tea Company. My driver had two thoughts in his head, tea and ten shillings, both of which he repeated with strident monotony, until I paid him off and decided to walk. In Cairo, however, it is unusual for Europeans to walk, and I soon found myself surrounded by various beggars who chanted with unbelievable regularity : "You want cab ? You want taxi ? You want shoe-shine ? You want wristlet watch ? You see Dancing Girls ?" punctuated by cries of "Rule Britannia" and "England for Ever," which made my peripatetic journey even more uncomfortable than the cab. At last, I found my destination and spent two hours with Prof. Tiegerman.

The women of Uganda are great smokers. They grow their own tobacco ; dry and roll it, their greatest difficulty being to find wrapping-paper for cigarettes. The favourite material to hand is a piece of a Portland cement-bag, the added aroma and flavour of which constitute a luxurious addition to the bouquet.

The British Council had asked me to adjudicate at the Nyanza All-African Music Festival on the shores of Lake Victoria, which was held in a disused aeroplane-hangar, seating some 3,000 people, of whom about 400 were Europeans, and the rest African choirs and their supporters, many of whom had walked 30 or 40 miles. During the performance of a part-song a dreadful howling was heard in the distance which grew louder and more disturbing as it approached the hall. The choir started to smile and eventually to laugh. Imagining some rude boys were interrupting the singing, I asked the attendant to drive the offenders away. After some minutes, I was told that an African girl had passed with her dead baby in her arms ; her cries and lamentations being the usual way in which death is announced in the surrounding villages. I felt sad that I should have turned away a sorrowing mother, and shocked that the choir should have laughed, for they must have recognized the



cries. I had yet to learn that Africa is a harsh country, full of violence, in which the native walks close to death and is, necessarily, callous about it.

As to African music : it is usually claimed that it has a remarkable precision of rhythm through long use of percussive instruments as an accompaniment to tribal dancing, and the dissemination of news by means of the bush-telegraph. After study I discovered it to be not nearly so subtle as was supposed. African music is built up of short rhythmic fragments, sometimes alternating with contrasting patterns, endlessly repeated. By a careful and systematic use of the eye it was possible to analyse what was happening. A fixed beat is used in all parts but the divisions of it are infinitely varied and sub-divided. Mozambique bands of 60 players were divided into ten groups, each repeating a different pattern or two alternating patterns of insistent definition, in a concatenation of rhythmic Corybantism of the utmost complexity. To unravel the texture of an African band needs the eye of a first-class jungle shot more than the ear of a musician. The rhythmic patterns are basically simple, though they often run to five-bar groupings, which are used more monotonously than in European music. The effect is puzzling if you try to break down the totality into its components, and exciting if you accept what you hear without analysis. Overall rhythmic effect is ignored, so that there is no principal rhythmic pulsation, as though not one composer, but several, had timed the phrases and beat-divisions individually, bringing their concerted efforts together without design. In different pieces I recognized certain basic groupings which have, no doubt, a related series of steps and a standardized aesthetic reaction, or, literary allusion. The rhythm is elementary in that it is concerned with tapping and definition, with sharp division of time units, and not with flow, movement, swing, nor any of the more subtle inflexions we include in our more cultured conception of rhythm.

The African sense of pitch is remarkable ; but here again the claim needs qualification. A choir will sing a song of short, though limitless, verses, without the slightest deviation of pitch. But African music has little or no modulation. Modulation is so foreign to them that in singing European music they invariably lose pitch and feel awkward in the simplest modulations, as though they are losing their bearings—which they often are. Semitones are sung, invariably, too widely, and at the prize distribution I sang a chromatic scale up and down several times to the screams of laughter of the choirs. I suddenly remembered that it used to be customary for certain cannibal tribes to sing short, rapidly ascending scales in semitones before "potting" an unfortunate but well-fed victim, as a means of whetting the appetite. After this, I decided to confine my remarks and vocal illustrations to the prudent diatonic scale. When African traditional songs were sung, I was given a copy of the words with an English translation, and I can vouch that Swahili is a romantic and colourful language, expressive in love, humour or war-like sentiment. The musical expression did not always seem to fit the words ; but that was merely a glimpse of the inscrutable African mind.

Many Africans have fine bass voices, but the women's voices are thin, and the mouth too wide for roundness of tone. As they frequently carry burdens of 40 lb. on the head and a baby swathed snugly into the small of the back, I do not imagine it conduces to resilience of style, nor relaxation of the neck muscles.

It was diverting to guess which mission had trained the various choirs ; Roman Catholic, American, Anglican, Free Church or Presby-

terian. African music, sung in Swahili, influenced by Sankey and Moody, New York jazz, English Hymnal, Welsh Revival, or plain-chant-liturgical was as foreign and derivative as a Russian singer turning Schubert into Moussorgsky, or an Italian coloratura turning "Home Sweet Home" into Bellini.

African music, sung and played by Africans, in African tradition, style and intonation with un-influenced, un-premeditated art, had the right emotional and technical homogeneity to commend it, and national instinctive roots to give it conviction. One could almost wish the missions would leave it alone, and confine themselves to Western music.

The best choir at the Nyanza Festival was chosen to compete at the Kenya Festival in Nairobi, and it actually carried off the silver cup against the competition of an all-European choir, so accurate was the technical virtuosity and unified the conception.

A week of concert-giving followed, in which I travelled through many miles of bush, forest and mountain of indescribable fascination. Much of Kenya is like England. Molo is extraordinarily like the Sussex Downs; Thompson's Falls like Wales; Kisumu like the Lake District; but the Rift Valley and the Flamingo lake shores are unique. My recital in Eldoret was the first which had ever been held there. At the stage door was a Kikuyu with fixed bayonet. Mau-Mau, of which I heard, read, and saw something, left me unmolested, though I drove through the Aberdare country.

I wished I could have talked to more Africans, for in personal dealings they were simple, human and grateful for trifling kindnesses. At pressing clothes, laundry, or waiting at table, when they are trained, they have nothing to learn from European standards. Their poverty, especially in Tanganyika and Nyasaland, is heart-breaking. Had we sent out more vests, blankets and food, we might be spending less on bullets. A visit of the Sadlers Wells Ballet Company would do more to settle Mau-Mau than an extra regiment of soldiers. The problems of Africa are immense. The country is so vast that they vary in each province or protectorate. I would like to pay a word of tribute to the brave fellows of the British Council for their steadfastness, sympathy, courtesy and humanity. If African problems are ever solved, it will be by the courage and greatness-of-heart of such men. I studied the Mau-Mau problem with sincerity, questioned people of all shades of opinion, and read everything I could find about the Kenya problem. If I may be allowed to venture an opinion, it is that the answer to Mau-Mau must be along two parallel lines, both of them equally strong and balanced: the first, ruthless extermination of gangsterism, mutilation and "out-with-the-foreigner" mentality; the second is rehabilitation, improved conditions, education and the right kind of entertainment. Much is being done with the first objective; not enough with the second.

The Kenya Music Festival was a happy experience, and some excellent work is going on in the East African Conservatoire and the Kenya High School for Girls, at which the Senior Music Mistress is an old R.C.M. Scholar, \*Miss Evelyn Harmsworth, whose choir carried off the trophy for school choirs. It was pleasing to find many music teachers in Kenya anxious for news of College.

Several weeks were spent in Rhodesia. The standard of playing and singing at the Rhodesian College of Music in Salisbury is good. I heard there a baritone of promise, Peter Newton, whom I hope to see in London

---

\* A letter just received from Miss Harmsworth is printed opposite.—ED.



soon. The hospitality of Dr. and Mrs. Lawson was as welcome as it was warm-hearted. Their son, Ronnie, is an Associated Board Scholar at College.

The homeward voyage was lazy and luxurious. I discovered, on reaching England, that my weight had increased by eight pounds, the only thing I brought back on which I paid neither import duty nor purchase-tax.

## LETTERS TO THE EDITOR

*Owing to limitations of space and in order to include the letters below from Kenya and British Guiana, countries at present much in the news, the Editor apologizes to Mr. Frank Merrick and to Mr. John Churchill for being obliged to omit the reviews they kindly contributed of contemporary music.*

CONSTANT LAMBERT

DEAR SIR,

I have recently accepted a commission from Messrs. George G. Harrap and Co. Ltd., to write the fully authenticated biography of Constant Lambert, and would welcome any material (letters or personal recollections) from those who knew him during his student days or from ex-members of his conducting class. All letters and documents will be copied and returned to their owners as promptly as possible.

Yours sincerely,

132 Holland Park Avenue,  
London, W.11.

ANGUS MORRISON.

From EVELYN HARMSWORTH. P.O. Box 805, Nairobi, Kenya Colony, East Africa.

*Extract.*

Kenya is a young colony ! this is especially true of its musical tradition, and so it is natural that one should turn to look at the making of music in its schools, where the young are fostering the traditions and developing their talents. There have been few professional teachers of music here in the past, the rapid growth, however, of the European population since the war, has brought more children into the ever expanding Primary Schools where children are educated from the age of six to twelve. As yet, music is not a recognized subject in the curriculum, but great opportunities are presented.

In the Secondary Schools, which children attend from the age of twelve, and which teach to University level, good foundations are being laid and the results so far have been encouraging to the music teachers. The Kenya High School for girls accommodates 600 pupils mostly boarders. Another such school has started this year. There are similar numbers of boys at both the Prince of Wales and the Duke of York schools. All draw on the three territories of East Africa, Uganda, Tanganyika, as well as Kenya, an area  $7\frac{1}{2}$  times the size of Great Britain ! At Kenya High School, I am in charge of the music. We have an annual inter-House music competition. There is great enthusiasm and the standard is improving quickly. This year, one pupil composed a ballad, words and music, which she performed with her sister, which was acclaimed by the Adjudicator, Mr. J. Lockhart, musical director of the Prince of Wales School, late of Glasgow. He has been doing fine work in his school, and in Nairobi generally. Particularly noteworthy is the now traditional annual combination of choirs from these three schools performing extracts from such noble oratorios as Haydn's

"Creation," and Handel's "Messiah" at Christmas time. No-one who heard the "Messiah" in Nairobi Cathedral last year could fail to be moved by the high standard achieved under Mr. Lockhart's conducting. The choirs were trained first by the individual teachers of the three schools. It is hoped to persuade "the powers that be" to widen the facilities in the teaching of music, which in their turn, should encourage qualified teachers from the United Kingdom.

Up to now the teaching of the individual instruments has devolved in the main upon married women who themselves are qualified, but who alas ! too often have to move away when their husbands are posted to other districts or when they are due for long leave. We have Miss Rebe Edmunds (singing), and Mrs. Cadogan (Kathleen Just) teaching here, who are old Collegians. Also Miss Mary Causton who has just joined the Kenya High School Staff, not for music but English, but helps by playing. The musical event of the year is the Kenya music Festival, in which all schools may take part, in which there is no colour bar, and for which, competitors travel sometimes many hundreds of miles. It is run on English lines, and we are lucky in having had Dr. Fielden, Dr. Lofthouse, and Mr. Tankard, as some of the Associated Board Examiners to adjudicate, while here for the Examinations. The response from African, European and Asian children is encouraging and will serve to provide harmony, one feels, in a wider sphere than music alone. What of the work done outside the schools ? There is an East Africa Conservatoire of Music, which I helped start eleven years ago, which aims at teaching all aspects of music, and fostering a cosmopolitan approach, for there is no colour bar. The Hon. Secretary arranges appearances of visiting artists from time to time—to hear people like Miss Kathleen Long, Miss Isobel Baillie and Mr. Kendall Taylor is indeed a great inspiration and encouragement, and serves to keep teacher and pupil in touch with the world of international music. In the capital there is the Nairobi Orchestra which normally gives regular concerts, but the shadow of the Emergency falls across their activities too—many are called away on duty : but on the other hand, they are helped by the fine players of bands like that of the Black Watch, who find themselves serving here during this difficult period. We look forward to the day when money will be spent on constructive, peace promoting lines, and feel that the talent and keenness shown in music will be met with the encouragement for development, which must surely come.

From HILARY WILSE (Mrs. John Chandler), Watooka, Mackenzie, British Guiana.

#### *Extract*

Our journey out here is of greater interest to us now as we covered the same route, in the Stratocruiser "Canopus," as the Queen and Duke of Edinburgh did on their way to Jamaica.

My husband is Chief Chemist with the Demerara Bauxite Company which is situated at Mackenzie about sixty-five miles up the Demerara river. As British Guiana is a land of rivers but few roads, we have to travel up the Demerara by steamer which takes eight hours, or the quicker method, by seaplane. The steamer route can be quite restful and interesting as it is the only method of delivering mail, food, cattle, etc., to the various native settlements. These usually consist of a few mud huts and a church situated on the river bank.

Mackenzie is the third largest town in British Guiana. It is a Company town consisting of Watooka, the staff part, and Cockatara, the



workers' section, with the plant in between. There is a large Staff Club, two swimming pools, two churches, and a large store from which we obtain most things. Across the river there is a little place called Wismar where we visit the native market for supplies of fruit and vegetables.

Originally most of the land bordering the river from Georgetown to Mackenzie consisted of plantations. Here amongst the thick bush we see very beautiful palms and trees which are probably left over from a hundred years ago when this was plantation land.

The climate here differs quite a bit from Georgetown. It is considerably hotter in the daytime and we do not enjoy the lovely sea breeze that Georgetown always has. The nights, however, are much cooler.

Our homes are pleasant and very open. We are lucky in having screened windows which keep out the insects, and also enable us to sleep without mosquito nets. We have a small banana plantation in our garden and a few other fruit trees which keep us well supplied. Wild life is abundant in British Guiana, but in this quarter we see little apart from some beautifully coloured birds and a few snakes. Sometimes we hear, but never see, the baboons in the bush across the river.

The situation out here has been quite calm ever since the Suspension of the Constitution. People have been worried ever since the P.P.P. were put into power early this year, but were very surprised at the sudden announcement of the Suspension of the Constitution and the arrival of the troops. We had the frigate H.M.S. *Bigbury Bay* stationed here for a while, and everyone had a thoroughly good time entertaining the sailors.

There was minor trouble on the various sugar estates, but some of the natives live in terrible conditions. However, these are improving all the time.

We do not expect much trouble as there are so many different races in British Guiana; East Indians, Negroes, Chinese, Portuguese and various minor tribes living in the bush, all dislike each other. A negro cook of ours amused us by announcing, whenever a Negro came to the door, that a "gentleman" wanted to see us; but if it was an East Indian, then a "man" was at the door.

The Company have been wise in their dealing with the situation by promoting a local staffman to a very good position normally taken by someone from abroad, and also having another local staffman living in Watooka with his family. This has caused a great deal of trouble with the expatriate staff who are already a mixture consisting of 75 per cent Canadians, the rest being made up of English, Dutch, French, Swiss and Russian. It is even causing some to leave.

The musical situation in the Colony is sadly neglected owing to lack of trained people, although the enthusiasm is here. There is a Philharmonic Orchestra in Georgetown made up of local players. The Associated Board examinations are very popular, and the various Grade books are about the only music one can obtain in Georgetown. Concerts are rare, but there is to be a great event next week when Marian Anderson, the American contralto, is giving one concert in British Guiana. Unfortunately, the prices of seats, \$5 (about £1) and \$3.50 (about 14s.) are ridiculously high in relation to local salaries, and I believe tickets are not being sold as quickly as expected. Marian Anderson is to be the guest at Government House of Sir Alfred and Lady Savage.

Quite recently a concert was held, the proceeds of which went towards sending one local musician to study in England.

There are quite a few self-taught musicians in Mackenzie who form Dance Bands. There are two teachers, and one is arranging a Recital

for all her pupils who have passed their Associated Board exams this year, and she has asked me to be Chairman at it. Apparently, because of the lack of musical instruments out here, all but three of the pupils have to practise on the teacher's piano.

It is difficult to keep instruments in good condition in such a climate. One German friend of ours is in despair because her violin has all come to pieces. Fortunately, the piano we brought out with us is a tropically prepared Bechstein Upright ; I have a bulb burning in it all the time to keep it dry, and this has worked well. Some of the ones I have played on have been real horrors.

The Steel Bands are also popular, although their true home is Trinidad. The Band consists of a number of oil drums which have been beaten into a variety of shapes ; an amazing amount of music can be produced by playing these.

The Queen was greeted on her arrival in Jamaica with a " Calypso of Welcome " sung by a Guianese. The Calypso, a modern version of the type of song sung by the old slaves in the cane fields, is popular throughout the West Indies and the singer has to be nimble in fitting the words, made up on the spur of the moment on some topical subject, to the rhythm. There is great competition between the better singers, who choose for themselves such ornate names as " King Cobra " or " Mighty Intruder." We have a postman who is clever at making them up, and he sings about the " Madanos " of Watooka to the delight of our maids.

The Argyll and Sutherland Highlanders have brought a hitherto unheard of type of music into the Colony with their bagpipes and Gaelic airs. They make a colourful array on the seashore in the mornings where they hold Band practice.

## H. C. COLLES AS CRITIC AND HISTORIAN

By SHIRLEY DU BOULAY

*(This subject was chosen in 1953 for the prize essay established in memory of H. C. Colles, student, ex-editor of the R.C.M. MAGAZINE, historian and professor of the College, who died in March, 1943. After ten years it seemed appropriate that those too young to know him in person might profit by making his acquaintance through his writings).*

A CRITIC is to art as an ambassador is to politics, essentially a middleman between two parties. While the ambassador makes known to one country the wishes of another, the critic helps the public to understand the works of a composer. It is in his power to deepen the listener's perception, to help him to see beyond the more superficial beauty of memorable tunes and rhythms, and to appreciate the style, form, and meaning of a piece of music. To do this he must summon history and philosophy to his aid—history for accurate facts from which to draw sound inferences of some originality, and for knowledge of contemporary conditions and thought. With the necessary artistic insight, a philosophical outlook will prevent him from condemning a composer for failing to achieve that to which he never aspired, an error into which too many writers have fallen. He must have a wide knowledge and a deep understanding of the various problems: technical, musical and emotional that music presents, while he must combine sincerity and unflinching honesty with literary skill and sympathetic diplomacy.

It is a lot to ask of one man, but H. C. Colles possessed all these attributes. His knowledge was not remarkable so much for its quantity as for its quality. It was of the deep and thorough variety which penetrates to the heart of the matter,



understands the causes of great movements or of individual idiosyncrasies, fastens unerringly upon important facts without letting details confuse the issue, and above all, makes convincing generalizations. It is this ability to generalize, born of a thorough knowledge and an intuitive understanding, which is one of the most noticeable features of his work. His generalizations were not an escape from particularizing, or a clever play with words; they were reliable statements. When he said "Wagner habitually instruments the whole phrase; Berlioz . . . delights in scoring across the phrase" or (of Bruckner and Brahms) "The one constantly starts again to run a habitual course, the other begins a new life with each work," it is because he has come to this conclusion through intimate experience of the music, and the exception which one can usually find will only serve to prove the rule.

Another child of this fortunate marriage between knowledge and understanding was Colles's profound insight into musical problems. His long experience with music and musicians enabled him to see the difficulties of creation from the inside and to realize the essential characteristics of any composer, period, or style. This intuitive "rightness" is sometimes apparent in his happy expression of widely held opinions and sometimes in original ideas. Dr. Colles had a ready and concise pen, a natural gift encouraged by his journalistic experience, where brevity is the key to success. Whether he was describing the "facile and eclectic talent of Saint-Saëns" or discussing Brahms's use of D minor for works of "stark character," he always managed to convey the desired impression with the utmost economy of words, and with restrained, though ever-present, poetical feeling. His enlightening views on the much-discussed problem of nationalism offer a striking example of this capacity for expression combined with originality of thought. In Chapter VII of his volume of the *Oxford History* he says: "National movements in art, and especially in music, are apt to be so much more national than the nation itself, that the inhabitants of the country which gives them birth often have considerable difficulty in recognizing them as native." Of Borodin and Moussorgsky he remarks: "they kept Wagner at arm's length in order that they might be themselves"; and that Bruckner thought of his symphonies as "a Mass with the voices left out." There would be no end to a list of instances of the original and penetrating mind that lay behind all his work. He finds a fresh angle on everything he discusses, and something new to say even about over-exploited subjects like "The British Renaissance in Music," the interminable controversy concerning the songs of Schubert and Wolf, and even about the much-discussed Wagner.

H. C. Colles's ideas on the thoughts behind music were not expressed, and probably not conceived, in the language of a philosopher, though his approach was definitely philosophical. Logical reasoning, speculation, and wisdom, the three powers of philosophy, were all within his grasp, but they were concentrated on music rather than on ultimate questions concerned with Art, such as the nature of truth and beauty. He made constant and skilful use of analysis, the philosopher's weightiest weapon, his criticisms of music being illuminating and instructive, and his broad enquiring outlook bespoke an undoubtedly philosophical turn of mind. The stress he laid on tonality, the all-important aspect of this wider analytical standpoint, is exemplified in a statement in the *Oxford History* which shows deep thought: "Wagner, the revolutionary of the nineteenth century, is completely subject to a tonal law of which Vaughan Williams, the conservative of the twentieth century takes no count." He has devoted much study, too, to style and the reasons for its diversity. The "steadily encroaching conventions" of Italian Opera and Wolf's use of local colour, and the extent to which he does *not* use it, are alike discussed with care, and the conclusions reached are the product of intensive and penetrating thought.

Music is for few people the be-all and end-all of existence; and Dr. Colles, as well as tempering all his thoughts with philosophy, was a broad-minded and cultured man. He referred music to history, recognizing many of its developments as being minor manifestations of a great historical movement. When he deals with sixteenth century music, he goes into the reasons for the use of the vernacular in Church music, and at the beginning of Book VII of the *Oxford History* he summarizes the political climate of the period he is about to discuss. This attitude though not unique, is all too rare among musicians; but when, as with Colles, it is coupled with an integrated outlook on all the arts, it affords a welcome colouring to all his writings. He does not draw his historical conclusions by logical deduction from numerous facts; rather he throws himself into the period in question and looks with the eyes of that period, hears with its ears. He links the past with the present in many ways, comparing in *Voice and Verse* the use of part-song books with the modern gramophone, as well as taking a broad geographical view of music, and relating the arts and social conditions in countries other than that which is his immediate concern. It is this inclusive, broad-minded outlook which makes all his writing so intensely alive, whether he is dealing with straight-forward history, or with some other more abstruse subject.

Dr. Colles was essentially a sincere man. He could look the truth steadfastly in the face, and say what he honestly thought—not what he ought or was expected to

think. When he disagreed with a particular point of view or traditional opinion, or when he was outlining an argument of his own, these qualities were most apparent. He resisted the temptation to distort or omit facts which might not suit his thesis, and presented his beliefs with the quiet assurance of the expert. In *Voice and Verse* his argument that national music is only produced through the association of words and music in opera, is pursued clearly and convincingly. He boldly expresses the futility of vocal music without words, and the "tortuous um-ings and oh-ings" indulged in by singing teachers preparatory to singing such works, and gives his opinion of modern music in no uncertain terms. Of the conscious experimentalists he says "Perhaps these searchers for a new music may find something serviceable on the rubbish heap of the old, at any rate, they are quite welcome to go on turning on the chance." But he is sympathetic and encouraging to the best of the then modern composers whom he believed to spring from the ranks of those who "have kept close to their several native traditions." In the course of this book, ostensibly a History of English Song, he unbridles many of his hobby-horses. The main theme of the book was one of his favourites, and it gave him an opportunity to dilate at length about his much-loved Purcell, Church music (for which, incidentally, he did much valuable work) and of course, the scanty repertory of English Opera at the time he was writing. But never is he guilty of exaggeration, he does not allow his few dislikes to be apparent, since he writes from a purely objective standpoint. Working on this policy he dares to criticise Bach himself, suggesting that his narrative recitative has been over-praised, and even that he was a poor dramatist.

Though Sincerity and Humour are not mutually exclusive, there can be little doubt that Sincerity, with her meticulous regard for Truth, does not encourage Humour who herself often involves some distortion of the facts. This is apparent in all Dr. Colles wrote, for he was obviously no humourist. An occasional flash of wit would appear, the "Poetic Supremacy Act of 1887" of Wolf, for instance, or the suggestion in Volume III of the *Growth of Music* that one may remember the name of Count Esterhazy's summer residence, Zselesz, by spelling it backwards. But these are rare moments, although the more worthy quality of Truth amply compensates for their scarcity. Indeed it is this sincere and conscientious outlook that accounts for his attitude to composers of less outstanding significance. He does not merely mention Spontini, Massenet and Taniev, but he devotes much careful thought to them, judging them on their own merits without indulging in profitless comparisons.

Dr. Colles' literary style is a salient example of the manifestation of personality through the pen. It is not brilliant. He scorns the flashy, the cynical, and the facetious, writing with great simplicity and clarity. His sympathetic nature, combined with a meticulous regard for the meaning of words which distinguishes minutely between style and a style, art and artifice, produces a fluent prose which it is as easy to comprehend as it is difficult to execute. Indeed it is a certain naïveté which gives it its peculiar charm. He does not wish to impress, but simply to say what he means, and to say it well. Yet he never talks down, whether he is addressing children in the *Growth of Music*, or lecturing to a mixed audience. This naïveté is the "art which conceals art," for Colles had a considerable descriptive gift, and hair-antennae for the feeling of words. Such unfortunate phrases as "Handel's ineradicable theatricalism" are rare; more often one is delighted by "the trombones dropping their glutinous tears" in Tchaikovsky's *Pathétique*, or gratified by a felicitous image like "Italian Opera finally abandoned its classic posture and slipped down from its pedestal of high romance."

H. C. Colles may not rank with Hanslick or Schumann as a music critic; he may not possess the brilliance of Hadow or the originality of Parry; but he stands on an equal footing with Grove in the firm tradition of English scholarship. Essentially serious, broad-minded and humanitarian in outlook, he drew together the various schools of thought of his time, and shed a light of sincerity and understanding on all the problems of music which chanced to come his way.

## R.C.M. UNION

The Easter term provides little news to report from the Union as it is generally the quiet season. At a Committee meeting the date for the annual party was selected: it is Friday, 18th June, and should be noted by all members who wish to come.

It appears that there are some students in College who belong to the Students' Association and thereby qualify to have the Magazine each term and to take part in Union functions but who seem unaware that either their parents or (in some cases) a local authority have paid the requisite subscription. It might be as well for them to find out and then they might care to get some Union colours, such as blazers, ties, badges, etc.—and here it may be as well to repeat that the colours belong to the *Union*, not to the College.

PHYLLIS CAREY FOSTER, *Hon. Secretary.*



## STUDENTS' ASSOCIATION

Very little of note has taken place during the term. No dance was held at Easter because of the desirability to conserve funds (the Easter dance generally means a loss of £10—£15). It is hoped to have a summer dance, but this again depends upon the funds available. Unless students support their Associations activities, these must be curtailed.

One feature of the term was the revival of the Students' Orchestra with James Lockhart as conductor. Under his very capable hands, the orchestra gave two lunch-hour concerts in the Concert Hall, on each occasion using student soloists. These concerts are not at all well supported. No doubt students consider it beneath them to hear other students perform.

A composers' concert was held during the term and again the audience was sparse. It may be noted that the Director and Registrar find time to attend all concerts given by students.

RANKEN BUSHBY, *President*.

## THE ROYAL COLLEGIAN ABROAD

DR. HERBERT HOWELLS has been appointed to the King Edward Chair of Music in the University of London.

DR. A. J. PRITCHARD and DR. JOHN DYKES-BOWER were elected President and Vice-President respectively, for 1954-55, of the London Society of Organists.

PROFESSOR DONALD PEART produced and conducted operas by John Blow (*Venus and Adonis*) and Rousseau (*Le Devin du Village*), the latter in French, as part of Sydney University's International Drama Festival. He also conducted first performances in Australia of Britten's *St. Nicolas* and Ireland's *Concertino Pastorale*.

FRANK SPEDDING has been awarded a prize of £50 by the Royal Philharmonic Society for his orchestral composition "*Ceremonial Overture*."

## SOME LONDON EVENTS

Contemporary composers have been well served this winter. The Society for the Promotion of New Music concerts included string quartets by Thomas Rajna and Dorothy Gow on Dec. 1; a Serenade for flute and piano by James Aspinall, and Introduction, Invention and Finale for violin and cello by Bryan Brockless, and a Suite for Piano by Paul Clark, on March 2; a viola sonata by Stephen Dodgson (which was repeated on Feb. 2), Music for flutes and oboes by Alan Ridout and a string quartet by Kenneth Jones on Jan. 5. Dorothy Gow's quartet was also played in a series of concerts at St. James's Square, in which other Collegian's works were "The Orphan's Song" by Patrick Hadley, Divertimento by Malcolm Arnold, Metamorphosis after Ovid by Britten, and a string trio by Elizabeth Lutyens. Among the performers in this series were Joan Guar, Joy Boughton, Eiluned Davies, Kenneth Baker, and the Carter String Trio. At Queen Mary Hall on Oct. 5 there was a programme devoted to the works of John Greenwood; this included a piano quintet, his third quartet, a flute sonata and songs, and were played and sung by Gordon Clinton, Paulette Oyez, John Francis, and Millicent Silver. In a series of lectures and recitals on twelve-note music at Morley College Lutyens's Aptote for solo violin and Searle's Threnos and Toccata for piano were given on Oct. 29, and Mr. Searle lectured on Nov. 19. Gordon Jacob conducted his own violin concerto at Kensington Town Hall on Jan. 26. Two performances were given at the Albert Hall of Sir George Dyson's *Canterbury Pilgrims*; Dennis Noble sang in the first on Nov. 4 and Gordon Clinton sang in the second, which the composer conducted, on Feb. 20. Julius Harrison's Mass in C was performed by Sargent, Alexander Young and Dennis Noble on Dec. 5. There was an evening at the Festival Hall on Feb. 28 of music by Ruth Gipps and Adrian Cruft, including first performances of the former's violin and piano sonata and the latter's Prelude, Soliloquy and Scherzo for flute and piano. Also in this hall Paul Hamburger played Timothy Moone's Five Two-part Invention's in his recital on Sept. 30; Richard Austin and the L.S.O. played Iain Hamilton's Variations for Strings on Dec. 3; and Fricker's violin concerto was given its first London performance at a B.B.C. concert on Dec. 9. Arnold's quartet was played on Feb. 11 and his Concertino, by Léon Goossens, on Feb. 13. In the Wednesday evening symphony concerts Tippett's *Ritual Dances* had their first London performance on Nov. 18. On Jan. 27 Richard Arnell conducted his *Punch and the Child* at the first London performance of his violin concerto.

Eugène Goossens was a welcome visitor during the winter, and he conducted six concerts at the Festival Hall, with Franz Osborne on Jan. 15 and Cyril Smith and Phyllis Sellick on Feb. 10; he included his own Sinfonietter in his programme on Feb. 13. Richard Austin conducted the L.P.O. on Sept. 25, the Philharmonia Orchestra on Nov. 7 and Jan. 25 (on the second occasion the soloist was Cyril Smith), and the

L.S.O. on Feb. 18. Four of the R.P.O.'s concerts were conducted by Stanley Pope and one by Norman del Mar, who also conducted four for the Philharmonia Orchestra. Anthony Collins conducted the Sibelius celebration concert on Dec. 8. Anthony Bernard conducted the R.P.O. on Feb. 22, at which concert Britten's *Serenade* was performed. Alexander Young sang on Dec. 2 and Nov. 12; Peter Pears took part in the first London performance of Stravinsky's *Cantata* on Nov. 17; Cyril Smith played a concerto on Dec. 6. The activities of Sir Malcolm Sargent, Sir Adrian Boult and Sir Thomas Beecham in this hall are too well-known to need individual comment. In recitals, Malcolm Arnold played on Dec. 5, Alan Loveday on Feb. 17, Bernard Walton on Dec. 13 and Louis Kentner, in Chamber Music on Dec. 15. John Francis gave joint recitals with Millicent Silver on Dec. 12 and Julian Bream on Jan. 16. Maria Donska played a Chopin programme on Feb. 1.

At the Wigmore Hall recitals were given by Elisabeth Buckingham on Dec. 17, Barbara Hill on Jan. 26, and Peter Element, who shared a programme, on Dec. 2. Dr. Lofthouse spent another evening "in praise of Bach" on March 18. Mary Valentine shared a recital on Oct. 16 at the R.B.A. Galleries, and Raymond O'Connell and Margaret Bissett gave recitals on Oct. 22 at the Sallé Erard and Jan. 15 at the Chenil Galleries respectively. Also at the Chenil Galleries Clifford Browne conducted the Avison String Players on Sept. 26 at which concert the soloist was Eric Stevens. During the South Place Sunday Concerts Eric Harrison performed on Feb. 14, and the Rubbra-Gruenberg-Pleath trio on Feb. 21. The Latchem Quartet, Susan Rossa and Paul Hamburger played modern German chamber music in a series at the Arts Council Rooms.

At the Albert Hall *Messiah* was conducted by Dr. Jacques on Dec. 2, Leslie Woodgate on Dec. 10, and Sir Malcolm Sargent on Nov. 14, Jan. 6 and Jan. 10 (when Mary Jarred sang). Christmas music included carols conducted by Dr. Jacques on Dec. 12, and by Sargent on Dec. 18 and 19 (Robert Easton was the soloist) and concerts with Elsie Morison on Dec. 16 and Peter Pears and Marie Goossens on Dec. 20. The L.P.O. was conducted by Sir Adrian Boult on Nov. 29, Dec. 4 and Jan. 24, and by Norman del Mar on Nov. 22, and by George Weldon on Nov. 20, Feb. 21, Jan. 10 and Jan. 29 (at both the last two concerts Cyril Smith played, joined on Jan. 29 by Phyllis Sellick). George Weldon again had Cyril Smith as his soloist in the R.P.O. concert on Jan. 10, and he conducted the Philharmonia Orchestra on Feb. 28. This orchestra was conducted by Walter Goehr on Nov. 28 and Dec. 1. Pauline Brockless and Keith Falkner sang in a Mozart programme conducted by Colin Ratcliffe on Jan. 20.

Organ recitals were given by James Lockhart on Oct. 6 at Holy Trinity, Sloane Street, and James Dalton, who played Rubbra's *Meditation*, on Nov. 5 at St. Peter's, Eaton Square. On March 4 there was a concert at St. Paul's, Knightsbridge, conducted by Richard Latham, at which John Brach was the organist, Josephine Waterhouse sang, and Dawke's "Ring out, ye crystal spheres" was given. Recitalists during the winter series at All Souls, Langham Place, included James Lockhart, Peter Pears (with a choir conducted by Imogen Holst), Hilary Leech, Pat Bishop, Dorothy Wayland, Ranken Bushby, Lesley White and Sally Anne Mays.

#### VISITORS FROM ABROAD

Among those welcomed in College recently have been Herr Richard Heine, Director of Municipal Music, Gelsenkirchen; the composer Don Domingo Santa Cruz, Sub-Rector of the University of Chile and Dean of the Faculty of Music; and the eminent guitarists Graciela Pomponio and Gorge Martinez Zárate, from Santa Fé, Argentine.

It has also given great pleasure to see again Keith Falkner, who has now returned to the University of Cornell (where, incidentally, Dr. Vaughan Williams goes as visiting Professor in October), and Donald Peart, who is Professor of Music at Sydney University and on leave here until December.

#### MARRIAGES

BLEZARD\*—POTTER.\* On March 20, 1954, William Blezard to Joan Kemp Potter.

COOKE\*—BENNETT. On August 22, 1953, at Barnstaple, Devon, John William Cooke to Mona Elizabeth Bennett.

WARD—MORSMAN.\* On May 15, 1953, Patrick Ward to Ursula Morsman.

#### BIRTH

PITTENDRIGH. On July 5, 1953, at Nairobi, Kenya, to John and Hetty\* (née Salmon), a daughter.

\* Denotes Royal Collegian



## OBITUARY

CLAUDE HOBDAY

MARCH 10, 1954.

To have been the only Professor of his instrument for forty-four years at the R.C.M. would have made Claude Hobday's position unique amongst double-bass players, but to the older generation of music-lovers he was looked upon as a magnificent executant and indeed as a *soloist* on a notoriously unsoloistic instrument.

Perhaps the high-light of his career was almost fifty years ago when on March 24, 1904, he played the F sharp minor concerto by Bottesini in The Philharmonic Society's Concert at Queen's Hall, using the same instrument (a Testone solo double Bass) which the composer himself had played at a previous Philharmonic Society's Concert on May 19, 1887.

Many of the leading players of to-day were Hobday's pupils and colleagues, and all will wish to join with me in paying tribute to his technique, skill and consummate musicianship, which fortunately can still be enjoyed on the gramophone records he made with the Lener Quartet.

EUGENE CRUFT.

*Arthur Claude Hobday, born May 12, 1872, entered the Royal College as an Open Scholar in April, 1888, and left in April, 1892. He was appointed to the Staff in September, 1902, and taught here until his retirement in 1946, when his former pupil, Eugene Cruft, became his successor.—ED.*

HERMANN GRÜNEBAUM

APRIL 4, 1954.

The beginning of Hermann Grünebaum's musical career was (as he once recounted to me) beset by misfortunes. Starting as a solo pianist, a persistent form of neuritis developed which forced him to abandon the career which he had envisaged, and when he turned to the violin and then to conducting a recrudescence of the same kind of affliction put an end to both of these activities. He finally directed his attention to opera and the training of the singing voice, and to these two branches of the art he applied himself till the end of his life with an ardour which never waned.

For a considerable period he acted as chorus master at Covent Garden (where he was a colleague of S. P. Waddington, who became a lifelong friend) and here he added to his already profound knowledge of all types of opera, of which his prime love was Wagner. The saneness of his views, the depth of his understanding and his burning enthusiasm led one so often to say "Let's go and ask Grünie," whether one sought enlightenment on some problem of opera or some advice on vocal technique, and one was never disappointed, so much wisdom did he give freely and willingly from his full store.

As a man he was simple, loveable, entirely humble, kindly beyond words, ready to give help to anyone who needed it and never looking for personal gain. It was his greatest happiness to impart to others something of the beauty which he found in his beloved art, and I know of few men who have given themselves to that end with such integrity, such singleness of mind.

Such qualities are rare, and we who were his friends (and who of those that came into contact with him were not ?) will miss him sadly.

CLIVE CAREY.

In the passing of Hermann Grünebaum, we have lost one of the most loveable characters ever connected with College. To a kindly and sympathetic personality was added a fanatical devotion to Opera, with special reverence for the later works of Wagner ; he was never tired of expounding the complicated philosophy of "The Ring" and of its illustration in the music, of which he knew every note.

I was fortunate in working under him both as a student and, later, more intimately as a sort of student-assistant ; I cannot recall him ever losing his temper, however great the provocation. "Grünie," as he was known to all, had a charming and whimsical sense of humour, and his enthusiasm was infectious. I wish I could be present when he recounts to St. Peter the occasion at Covent Garden, the opera being *Hänsel and Gretel*, when the cuckoo instrument (of which I believe he was the sole possessor in London) got turned round the wrong way, unperceived in the dark, and emitted a call of "Coo-cuck" instead of the more usual one.

It was a happy circumstance that enabled many of us to share some of his eighty-two years with him.

RICHARD AUSTIN.

## HENRY BROMLEY-DERRY.

APRIL 4, 1954.

The recent death of Dr. H. Bromley-Derry, M.V.O., was the culmination of a long period of suffering, following on a severe lung operation a little over two years ago. In spite of indisposition, he remained at work till within about two months of the end—as Master of the Music at the Queen's Chapel of the Savoy, and as Director of the London College of Music.

He was a student at the R.C.M. from 1906-1909, and won the Council Prize for organ playing. His period of service at the Savoy Chapel covered over 40 years, and his appointment as Director of the London College dated from 1944.

During his first year in office he had the satisfaction of securing recognition by the Ministry of Education for the L.C.M. teaching diplomas, the College having been previously incorporated as a public institution in 1939. He was very popular with his staff and students, who, like all who knew him, will feel the loss of his kind and genial personality.

LLOYD WEBBER.

## REVIEWS

THE FOUNDATIONS OF VIOLIN PLAYING AND MUSICIANSHIP. By Herbert Kinsey. Longmans, Green & Co. Ltd. 7s. 6d.

In the midst of a vast amount of literature on the subject of the Violin—how to play, to teach, to make—it is greatly refreshing to meet with Mr. Herbert Kinsey's new book "The Foundations of Violin Playing and Musicianship."

Sincerity is the keynote of Mr. Kinsey's valuable book. To those who have already met with the author there is little need for me to say much; to others less fortunate, I can assure them that they have missed a great experience. Here indeed is a great man, with a clear and lucid mind. Humanity and kindness abound in his willingness and eagerness to help all, particularly young people.

Let me strongly recommend this book to all serious-minded students, to young teachers—yes, even to advanced performers and teachers of experience. Here is much to be learned and read with interest, whatever the method or approach may be. It is known only too well that there are invariably more ways than one of doing anything. The methods of teachers will differ greatly one from the other; players will differ in style and interpretation; yet there are certain fundamental principles which remain.

Using both his vast experience in teaching and in training teachers, adding a great knowledge of psychology and eager understanding, Mr. Kinsey presents a short but all-engulfing guide to the many problems confronting the beginner. Assiduous care is taken to ensure that a young teacher understands the vital necessity of starting the beginner on good lines. Without this solid foundation, this absolute correctness, no good whatsoever can ensue. The lack of this knowledge and its accurate application is perhaps the greatest tragedy in this Art of Teaching and Playing.

An Appendix—as valuable as anything written in the book—is added, in which a highly useful list of graded Pieces and Studies, based on years of experience is given.

The style of writing is as the man—warm, keen, simple yet thorough, but without the cold bareness which so often accompanies writings of a technical nature. Humour is not lacking; talking of the reactions of tenseness and nervousness on a player's mind, he writes: "Your long-awaited first recital takes place. You have just begun when you notice in the second row a gentleman with a natural frown and slightly protuberant eyes. He cannot help it; he is made like that—probably he is enjoying himself—but you jump to the conclusion he is bored and does not like your playing. Away goes all your assurance; you are a failure and everyone else thinks the same!"

This book, then, is a "must"; it is the result of great care, thought, understanding and experience and we are all greatly in Mr. Kinsey's debt.

CECIL ARONOWITZ.

FIDDLING WHILE ROME BURNS. By George Dyson. Published by Geoffrey Cumberledge. O.U.P. 15s.

Sir George possesses one of the best informed and most keenly penetrating minds in the musical profession. Any book which bears his name as author must therefore compel our attention and interest.

This is a collection of nine essays on very varied subjects ranging from his own personal recollections to the discussion of administrative problems connected with musical education and patronage. On the way he writes of the widely differing manifestations of the musical faculty, new trends in composition, standards of performance, appreciation and criticism. Sir George has himself helped in large measure to bring about the enormous changes in public and official recognition of music which have



taken place in recent times, and has also witnessed during his lifetime the firm establishment of this country as a power to be reckoned with in the field of musical composition.

Colleagues will naturally be particularly interested in what the author has to say on the subject of teaching. He lays stress on the necessity for discovering and encouraging the latent powers of each individual pupil instead of attempting to turn them all into standardized products stamped with the impress of their professors' personalities. In this he shows himself true to the traditions of the College, pointing especially to Sir Charles Stanford as one of the greatest, as well as one of the most unconscious employers of this method. The importance of practical training and the danger of too much theorizing are also emphasized.

In a short but masterly chapter on "New Paths" Sir George has many illuminating observations to make. He knows the secrets of all the most up-to-date techniques in composition and writes about them in a detached, wise and tolerant way. He is modest about his own work as a composer and would probably be surprised to know that his music is held by many to be under-estimated and unduly neglected. He has committed the sin of being versatile and refusing to confine himself to one main musical activity. He is also practical and businesslike. But he is as visionary and imaginative as you like, and knows what music is all about.

The book is packed with interest and is marked by much distinction of style and felicitous choice of the right word.

GORDON JACOB.

MOTETS FROM THE ETON CHOIR BOOK. Transcribed by Rupert Erlebach.  
1. O Maria Salvatoris Mater (John Browne); 2. Gaude Flore Virginali (Hugo Kellyk). The Plainsong and Mediaeval Music Society.

It is symptomatic of the present trend in musical scholarship that the Eton Choir Book should have woken up and found itself famous. It is only recently that musical research has probed seriously into the fifteenth and early sixteenth centuries, and has unearthed much beauty in what was thought to be music of the dark ages. The great music book which is in the library of Eton College and which was compiled for use in the College Chapel is a Collection of Antiphons to the Blessed Virgin and settings of the Magnificat; there is also an incomplete setting of the Passion according to St. Matthew. Originally it contained 93 works. Only 43 are now complete, and the losses include a five-part setting of "Gaude flore Virginali" by Dunstable. In spite of these depredations, the book has been described by Frank Harrison as "almost certainly the first English musical manuscript surviving from pre-Reformation times."

The manuscript is known to have been in the College library in 1531. In 1954 there appear the first printed copies of any of its music. These two motets, issued by the Plainsong and Medieval Music Society, anticipate the publication of the entire book by "Musica Britannica," part of which is well under way. The first motet is for eight voices, the second for seven. The printing and lay-out are clear and practical; the edition is easily performable. The halving of the note values clarifies the shape of the phrases.

Serious criticism, however, must be levelled against certain editorial emendations. Key signatures and accidentals have been added which do not exist in the manuscript. In some cases they undoubtedly accord with the principles of *musica ficta* and would have been observed in performance. In other cases they are open to question. In every case they should have been indicated as conjectures and marked as suggestions. In no case has this been done. There is at least one example of wrong note values—in bar 113 of the first motet. Some of the underlaying of words and music has been altered—for what reason?

However useful this edition may be for performance, it is of very little value to the scholar since there is no indication of what does in fact appear in the manuscript. Far too much, indeed, is printed which does not appear. There is surely every right to expect that transcriptions of ancient music shall reproduce the original notes where they can be reproduced, and that editorial additions and alterations shall be acknowledged? If this is not done we shall never know where we are.

SIDNEY WATSON

SUN, MOON, STARS AND MAN. A cycle of four songs for unison voices, accompanied by string orchestra and/or pianoforte. By R. Vaughan Williams. Poems by Ursula Wood. O.U.P. 2s.

The music is based on sections of the Cantata "The Sons of Light"; all four songs are well varied in texture and mood, yet each is cast in the truly personal idiom that the composer has forged for himself.

"Horses of the Sun" is a quickly moving and brilliant "allegro alla marcia." At the speed indicated, the pianoforte reduction is rather hard to play, and the music seems to call undoubtedly for the string orchestra for which it was originally planned.

"The Rising of the Moon" and "The Procession of the Stars" are both quietly colourful, the latter having some delightful and cleverly contrived key-changes. "The Song of the Sons of Light" is a broad "maestoso alla marcia"; tune and accompaniment have real impulse behind them, and move on to an exultant statement of the words . . . "Rejoice, man stands among the sons of light."

**O TASTE AND SEE.** A Motet for unaccompanied S.S.A. choir with organ introduction. By R. Vaughan Williams. O.U.P. 4d.

In its original version for S.A.T.B., this short motet has become widely known and used since first performed at the Coronation Service last June. So attractive and spontaneous is its natural simplicity, that it will no doubt receive the universal acceptance accorded to the tune which Brother James sang.

One only, of the consecutives which occurred in the final bars of the four-part version, now remains. These sounded so intriguing that it seems a pity to have lost them, but the re-arrangement of the parts is completely appropriate for the resources available.

**THE LORD'S PRAYER.** Unison or S.A.B. By C. Armstrong Gibbs. O.U.P. 5d.

Suitable for school or church use, with an accompaniment equally effective on pianoforte or organ. There is a pleasant sense of growth about this simple piece, and the music moves towards an impressive climax at the words "For ever and ever." Dr. Gibbs evidently enjoyed writing the cadence for the final "Amen." It has a quiet warmth and colour characteristic of the best work of this experienced and versatile composer.

LLOYD WEBBER.

### THE CYGNETS IN "THE SCARLET CRAB-APPLE."

"Oh!—Scene IX already!" Genuine disappointment sprang from one of my many young companions during one of the last performances of Miss Bull's Christmas treat for children of all ages, at the Rudolph Steiner Theatre this year.

Habitués of the theatre have come to expect from these productions a high standard of literary style, and of scenic effect, but there is always about them an additional, indefinable quality, which seems to have its birth somewhere in that infinite wonderland—a child's imagination. That Miss Bull in the early plans for her plays, senses just this subtlety, and builds from it with an instinctive flair, is proved annually, in that it survives all the vicissitudes of matters technical—from the mysteries of the gelatine to the committing to memory of the lines and movements of the lowliest courtier—and emerges as the salient characteristic.

"The Scarlet Crab-Apple" was in Miss Bull's best tradition, and she was most imaginatively supported by a "Collegiate" team; Joan Shearman's settings were enchanting, and Madeleine Dring's music delightfully appropriate. The orchestral pit was peopled by a quintet led by Ronald Tremain, and the auditorium by countless College friends past and present.

Perhaps the last word should be with the "Cygnet" themselves. Any undertaking with children must ultimately be governed by them; grown-ups can only at best "cause" them to produce artistic results. How gratifying it must be to discover, in an enterprise such as Miss Bull's, that when all has been played and said, the reflection one sees is not so very far removed from the original.

PAMELA LARKIN.

## COLLEGE CONCERTS

WEDNESDAY, JANUARY 6 (Recital)

SALLY ANNE MAYES, A.R.C.M. (Scholar—Australia) (Piano)  
PEGGY FEARN (Scholar—Australia) (Soprano)

SONGS :	(a)	Se tu m'ami ...	...	...	...	...	...	...	...	Pergolesi
	(b)	Lungi dal caro bene	...	...	...	...	...	...	...	Sarti
	(c)	Amarilli	...	...	...	...	...	...	...	Caccini
	(d)	Le violette	...	...	...	...	...	...	...	A. Scarlatti
PIANO SONATA		in E major, Op. 109	...	...	...	...	...	...	...	Beethoven
SONGS :	(a)	Widmung	...	...	...	...	...	...	...	Schumann
	(b)	Mondnacht	...	...	...	...	...	...	...	
	(c)	Marienwürmchen	...	...	...	...	...	...	...	
	(d)	Röselein, Röselein	...	...	...	...	...	...	...	
	(e)	Er, der Herrlichste von allen	...	...	...	...	...	...	...	Freda Swain
PIANO SONATA		...	...	...	...	...	...	...	...	
SONGS :	(a)	Morgentau	...	...	...	...	...	...	...	Wolf
	(b)	Das verlassene Mägdlein	...	...	...	...	...	...	...	
	(c)	Mausfallensprüchlein	...	...	...	...	...	...	...	
	(d)	Und willst du deinen Liebsten sterben sehn	...	...	...	...	...	...	...	
	(e)	Ich hab in Penna	...	...	...	...	...	...	...	

Accompanist : John Barker



## WEDNESDAY, JANUARY 13 (Chamber)

- PIANO SOLOS : (a) Sonata in D minor } ... .. Scarlatti  
 (b) Sonata in D major }  
 (c) Sonata in E major }  
 Wendy Wilson (Associated Board Scholar)
- HORN CONCERTO No. 2 ... .. Haydn  
 Verne Reynolds (U.S.A.)  
 Piano : Robert Noble (Scholar)
- PIANO QUINTET in A major (*The Trout*) ... .. Schubert  
 Piano : Hilary Leech, A.R.C.M. (Scholar)  
 Violin : John Ludlow (Scholar)  
 Viola : Christopher Wellington (Scholar)  
 Cello : Rhuna Martin (Scholar—*South Africa*)  
 Bass : Diana Fryer, A.R.C.M. (Scholar)

## WEDNESDAY, JANUARY 20 (Chamber)

- SONATA for Violin and Piano in D major, Op. 12, No. 1 ... .. Beethoven  
 Augustin Leon Ara (*Spain*). Dorothy Wayland, A.R.C.M.
- PIANO SOLOS : (a) Impromptu in F sharp major } ... .. Chopin  
 (b) Intermezzo in B flat major } ... .. Brahms  
 (c) Capriccio in C sharp minor }  
 Jennifer Rice, A.R.C.M.
- STRING QUARTET in F major, Op. 77, No. 2 ... .. Haydn  
 Anthony Howard Terry Davies.  
 Keith Lovell, A.R.C.M. (Scholar), Frank Henry
- "JOUEURS DE FLUTE," four pieces for Flute and Piano ... .. Roussel  
 (a) Pan ... (c) Krishna  
 (b) Tityre ... (d) Mr. de la Péjaudie  
 Wendy Berry, A.R.C.M. (Scholar)  
 Accompanist : Patricia Quigley, A.R.C.M.
- PIANO SOLOS : (a) La cathédrale engloutie (*Preludes, Book I*) } ... .. Debussy  
 (b) Reflets dans l'eau (*Images, Book I*) }  
 (c) Prélude (*Pour le Piano*) }  
 Nellie Bailey, A.R.C.M. (Trinidad)

## WEDNESDAY, JANUARY 27 (Chamber)

- NOCTURNE No. 1 in C major for strings and wind ... .. Haydn  
 Violins : Peter Carter (Associated Board Scholar—*South Africa*)  
 John Ludlow (Scholar)  
 Violas : Keith Lovell, A.R.C.M. (Scholar) ...  
 William Sumpton, A.R.C.M.  
 Cello : Thomas Storer, A.R.C.M.  
 Bass : Peter Moore  
 Flutes : Patricia Lynden, A.R.C.M. (Scholar)  
 Deborah Pittis  
 Oboe : Maurice Checker (Scholar)  
 Horns : Paul Dudding (Scholar)  
 Robert Young (Scholar)
- PIANO SOLO : Fantasia Impromptu in C sharp minor ... .. Chopin  
 Maureen Jackson, A.R.C.M.
- SONATA for Violin and Piano in G major ... .. Brahms  
 Susan Leon (Scholar—*South Africa*)  
 Yvonne Roux (Exhibitioner—*South Africa*)
- SONGS : (a) To daisies ... .. Quilter  
 (b) Sea wrack ... .. Hardy  
 (c) My heart is like a singing bird ... .. Purry  
 Valerie Tams  
 Accompanist : Margaret Veal
- PIANO SOLOS : (a) La chasse } ... .. Liszt  
 (b) Consolation in D flat major }  
 (c) Paganini Study in E flat major }  
 Leslie Atkinson, A.R.C.M. (Associated Board Scholar—*New Zealand*)
- NOCTURNE No. 2 in C major for strings and wind ... .. Haydn

## TUESDAY, FEBRUARY 2 (The Second Orchestra)

- PIANO CONCERTO No. 5 in E flat major ... .. Beethoven  
 Ivan Melman, A.R.C.M. (*South Africa*)
- INTERMEZZO from "*Fennimore and Gerda*" ... .. Delius
- SYMPHONY in D minor ... .. César Franck  
 Conductor : Harvey Phillips  
 Leader of the Orchestra : Marguerite Nicholson, A.R.C.M. (Scholar—*British Guiana*)

## WEDNESDAY, FEBRUARY 3 (Chamber)

- PIANO SONATA in A minor, K. 310 ... .. Mozart  
 Babette Botha, A.R.C.M. (Scholar—*South Africa*)
- CELLO SOLOS : (a) Chant du menestrel ... .. Glazounov  
 (b) Sonata in B flat major ... .. Arne  
 Eunice Marino  
 Accompanist : Sally Anne Mays, A.R.C.M. (Scholar—*Australia*)
- STRING QUARTET in B flat major, Op. 18, No. 6 ... .. Beethoven  
 Violins : Anne Ashenhurst (Scholar), Doreen Crouch  
 Viola : William Sumpton, A.R.C.M.  
 Cello : Basil Charles

- PHANTASIESTÜCKE for Clarinet and Piano, Op. 73 ... .. Schumann  
     Gerald Bodmer (Scholar)  
     Malcolm Binns (Associated Board Scholar)
- SONGS : (a) The shepherd's song ... .. Elgar  
          (b) Sea slumber song ... ..  
          (c) Like to the damask rose ... ..  
             Joan Clarkson (Scholar)  
             Accompanist : Paulette Oycz, A.R.C.M.
- PIANO SOLOS : (a) Intermezzo, Op. 119, No. 1 ... .. Brahms  
                  (b) Mediterranean ... .. Bax  
                     Primrose Ockenden, A.R.C.M.

## WEDNESDAY, FEBRUARY 10 (Chamber)

- THREE PRELUDES and Fugues from *The Forty-Eight, Book I* ... .. Bach  
     (a) In C minor ... ..  
     (b) In F sharp major ... ..  
     (c) In C sharp minor ... ..  
         Jacob Franck
- CELLO SOLOS : (a) Adagio from Toccata in C major ... .. Bach  
                  (b) Allegretto grazioso ... .. Schubert—Cassado  
                  (c) Menuet ... .. Valensin  
                  (d) Chanson villageoise ... .. Popper  
                     Basil Charles  
                     Accompanist : Sally Anne Mays, A.R.C.M. (Scholar—Australia)
- SONATA for Violin and Piano in A major ... .. Brahms  
     Peter - John Carter (Associated Board Scholar—South Africa)  
     Sally Anne Mays, A.R.C.M. (Scholar—Australia)
- SUITE No. 2 for two Pianos ... .. Rachmaninoff  
     Marguerite Nicholson, A.R.C.M. (Scholar—British Guiana)  
     Courtney Kenny

## THURSDAY, FEBRUARY 11 (The First Orchestra)

## GOD SAVE THE QUEEN

- SYMPHONY No. 35 in D major, K 385 ... .. Mozart  
     Patricia Bishop, A.R.C.M.
- PIANO CONCERTO in D minor ... .. Brahms
- TILL EULENSPIEGEL ... .. Strauss  
     Conductor : Richard Austin  
     Leader of the Orchestra : Anne Ashenhurst (Scholar)

## WEDNESDAY, FEBRUARY 17 (Chamber)

- SONATA for Clarinet and Piano in E flat major ... .. Brahms  
     Colin Bradbury, A.R.C.M., Robert Noble (Scholar)
- CELLO SOLOS : (a) Allegro spiritoso ... .. Senaillé  
                  (b) Prelude ... .. Moeran  
                  (c) Bolero ... .. Rubio  
                     Hilary Leech, A.R.C.M.  
                     Accompanist : Sally Anne Mays, A.R.C.M. (Scholar—Australia)
- PIANO QUARTET in C minor ... .. Brahms  
     Piano : Hilary Leech, A.R.C.M.  
     Violin : John Ludlow (Scholar)  
     Viola : Christopher Wellington (Scholar)  
     Cello : Rhuna Martin (Scholar—South Africa)
- ORGAN SOLO : Prelude and Fugue in G minor ... .. Dupré  
     Michael Brimer, A.R.C.M. (South Africa)

## WEDNESDAY, FEBRUARY 24 (Chamber)

- SIX PRELUDES for Piano ... .. Lennox Berkeley  
     Douglas Crawford, A.R.C.M. (Scholar)
- STRING QUARTET in E minor, Op. 59, No. 2 ... .. Beethoven  
     Lesley White, A.R.C.M. (Scholar), Gillian Radcliffe (Scholar)  
     Christopher Wellington (Scholar), Dorothy Browning, A.R.C.M. (Scholar)
- SONATA for Flute and Piano ... .. Hindemith  
     Deborah Pittis, A.R.C.M., Hilary Leech, A.R.C.M.
- HAVANAISE for Violin and Piano ... .. Saint-Saëns  
     Alice Compain, A.R.C.M.  
     Accompanist : Courtney Kenny

## WEDNESDAY, MARCH 3 (Chamber)

- QUINTET for Clarinet and Strings, K.581 ... .. Mozart  
     John Burns, A.R.C.M.  
     Aideen Tolkin, A.R.C.M., Margaret Holt  
     Susan Froggatt, Shirley Hopkins, A.R.C.M.
- PIANO SOLO : Ballade in F minor ... .. Chopin  
     Bernard Roberts, A.R.C.M. (Scholar)
- SONATA No. 2 for Violin and Piano ... .. Prokofiev  
     Anthony Howard, Courtney Kenny
- PIANO SOLOS : (a) Variation on a Hungarian folksong ... .. Dohnanyi  
                  (b) Finale from *Ruralla Hungarica* ... ..  
                     Ruth Barrington, A.R.C.M. (Exhibitioner)



## FRIDAY, MARCH 12 (Choral)

## ASCENSION CANTATA : Praise Jehovah

Chorus : Praise Jehovah in His splendour ... .. *Bach*  
 Recitative (Tenor) : The Lord Jesus lifted His hands on high  
 Recitative (Bass) : Ah, Jesu, dost Thou leave us  
 Aria (Contralto) : Ah, leave us not, beloved Jesu  
 Recitative (Tenor) : And behold the rose  
 Chorale : All things now lie beneath Thy throne  
 Recitative (Tenor and Bass) : And while they looked steadfastly into Heaven  
 Recitative (Contralto) : Yea, Lord, come quickly  
 Recitative (Tenor) : Then the disciples worshipped Him  
 Aria (Soprano) : Jesu, all Thy loving kindness  
 Chorale : When is the hour approaching  
*Soprano* : Valerie Tams  
*Contralto* : Joan Clarkson (Scholar)  
*Tenor* : Kenneth Biles (Scholar)  
*Bass* : Ranken Bushby  
*Organ* : Michael Brimer, A.R.C.M. (South Africa)  
*Timpani* : Colin Mawby

## REQUIEM

Kyrie. O Domine Jesu Christe. Sanctus. ... .. *Fauré*  
 Pie Jesu Domine. Agnus Dei. Libera me. In Paradisum,  
*Soprano* : Rosemary Hill, A.R.C.M. (Scholar)  
*Bass* : Ranken Bushby  
*Organ* : Michael Brimer, A.R.C.M. (South Africa)  
*Harp* : Doma Pritchard (Scholar—South Africa)  
*Timpani* : Colin Mawby

## WEDNESDAY, MARCH 10 (Chamber)

SERENADE for wind instruments ... .. *Mátyás Seiber*  
*Clarinets* : Anthony Jennings, A.R.C.M. (Scholar)  
 John Melvin, A.R.C.M. (Exhibitioner)  
*Bassoons* : Harold Evans, David Wilson  
*Horns* : Shirley Hopkins, A.R.C.M., Paul Dudding (Scholar)  
 PIANO SOLOS : (a) Poissons d'or ... .. *Debussy*  
 (b) Des pas sur la neige  
 (c) Ce qu'a vu le vent d'Ouest }  
 SONATA for Violin and Piano ... .. *César Franck*  
 Teresa Fahey (New Zealand)  
 Carlina Carr (Associated Board Scholar—Canada)  
 SONGS : (a) Eine Melodie }  
 (b) Mädchens Wunsch }  
 (c) Lithauisches Lied } ... .. *Chopin*  
 (d) Die Heimkehr }  
 Patricia Grimshaw, A.R.C.M.  
 Accompanist : Courtney Kenny

TWO TRANSCENDENTAL STUDIES for Piano : (a) Berceuse, Op. 11, No. 1 ... .. *Lilapounov*  
 (b) Lesghinka, Op. 11, No. 10 }  
 Malcolm Binns (Associated Board Scholar)

## TUESDAY, MARCH 16 (The Second Orchestra)

TONE POEM : En Saga ... .. *Sibelius*  
 CONCERTO for Violin and Orchestra in G minor ... .. *Max Bruch*  
 Lesley White, A.R.C.M. (Scholar)  
 SYMPHONY No. 6 in C major ... .. *Schubert*  
 RHAPSODY : España ... .. *Chabrier*  
 Conductor : Harvey Phillips  
 Leader of the Orchestra : Anthony Howard

## WEDNESDAY, MARCH 17 (Chamber)

DIVERTISSEMENT for Wind and Piano (in one movement) ... .. *Roussel*  
*Flute* : Wendy Berry, A.R.C.M. (Scholar)  
*Oboe* : Patrick Purcell (Exhibitioner)  
*Clarinet* : John Melvin, A.R.C.M. (Exhibitioner)  
*Bassoon* : Harold Evans  
*Horn* : Shirley Hopkins, A.R.C.M.  
*Piano* : Courtney Kenny  
 SONATA for Viola and Piano, Op. 11, No. 4 ... .. *Hindemith*  
 Keith Lovell, A.R.C.M. (Scholar)  
 Ruth Barrington, A.R.C.M. (Exhibitioner)  
 SONATA for Piano in C major ... .. *Haydn*  
 Rosalind Rumsey, A.R.C.M.  
 SONATA No. 2 for Violin and Piano ... .. *Edmund Rubbra*  
 Aileen Tolkin, A.R.C.M., Courtney Kenny  
 DEUX MOUVEMENTS pour deux flûtes, clarinette et basson ... .. *Ibert*  
*Flutes* : Patricia Lynden, A.R.C.M. (Scholar)  
 Wendy Berry, A.R.C.M. (Scholar)  
*Clarinet* : John Melvin, A.R.C.M. (Exhibitioner)  
*Bassoon* : Harold Evans

## WEDNESDAY, MARCH 24 (Chamber)

TWO PRELUDES and Fugues for Organ : (a) In F major, Op. 85, No. 3 ... .. *Reger*  
 (b) In G major, Op. 85, No. 2 }  
 Kenneth Mackintosh, A.R.C.M.  
 SONATA for Cello and Piano in E minor ... .. *Brahms*  
 Thomas Storer, A.R.C.M., Bernard Roberts, A.R.C.M.

PRELUDE, Recitatif et Variations pour Flûte, Alto et Piano	...	...	...	Durufle
Judith Fitton (Exhibitioner), Antony Cullen, A.R.C.M.	...	...	...	
Courtney Kenny	...	...	...	
VARIATIONS on a theme of Haydn for two pianos	...	...	...	Brahms
Ivan Melman, A.R.C.M. (South Africa), Alma Parsons, A.R.C.M.	...	...	...	

## THURSDAY, MARCH 25 (The First Orchestra)

## GOD SAVE THE QUEEN

OVERTURE : Leonora No. 3	...	...	...	Beethoven
CONCERTO for Violin and Orchestra	...	...	...	Elgar
Anthony Howard	...	...	...	
CLASSICAL SYMPHONY	...	...	...	Prokofiev
OVERTURE : The Bartered Bride	...	...	...	Smetana
Conductor : Richard Austin	...	...	...	
Leader of the Orchestra : Susan Leon (Scholar—South Africa)	...	...	...	

## OPERA

Two performances were given by the Opera Class in the Parry Theatre on Fridays, March 5 and 19, at 5.30 p.m. of "La Vie Parisienne," a comic opera in three acts, very remotely related to the Offenbach opera with the above title, by A. P. Herbert and A. Davies Adams; Lyrics by A. P. Herbert.

## CHARACTERS, IN ORDER OF APPEARANCE, FRIDAY, MARCH 5 :

Steward	...	...	...	James Wootton
Geoffrey Mainwaring	...	...	...	Brian Johnson
Robert Mainwaring (his half-brother)	...	...	...	Leighton Camden
Mademoiselle Antoinette de Tonac	...	...	...	Peggy Fearn
George Farquharson	...	...	...	Eric Garrett
Gertrude Farquharson	...	...	...	Patricia Grimshaw
Julia Farquharson	...	...	...	Frances Wilkes
Gustave (Proprietor of the Café des Etrangers)	...	...	...	Kenneth Biles
Madame (his wife)	...	...	...	Janet Hampshire
Fifi	...	...	...	Joan Davies
Can-Can Dancers	...	...	...	Irene Hillebrandt, Gaynor Lewis, Jennifer Silver
Angèle (assistants at La Maison Vallée)	...	...	...	Janet Hampshire
Marcelle	...	...	...	Nancy Creighton
Travellers, Cocottes, Gendarmes, Waiters, etc. :	...	...	...	Joan Davies, Jennifer Silver, Janet Hampshire, Courtney Kenny, Jack Chorley, Kenneth Biles, John Shorter, Eric Stannard

## Period 1863

## ACT I

Scene 1.—The deck of a packet-boat crossing the Channel from Dover to Calais.

Scene 2.—A Gallery in the Louvre.

## ACT II. The Café des Etrangers.

ACT III. An upper room at the Maison Vallée—Toinette's establishment.  
(In this production the original Act II, Scene 1, has been omitted)

Producer : Joyce Wodeman

Dances and Movements : Margaret Rubel

Scenery designed and painted by Peter Rice and made at the Royal College of Music by Fred Devenish

Principal ladies' costumes designed by Peter Rice

Wardrobe and execution of costumes under the supervision of Pauline Elliott

Stage Manager : Pauline Elliott

At the Pianos : John Barker, Martin Isepp

Conducted by Richard Austin

## CHARACTERS, IN ORDER OF APPEARANCE, FRIDAY, MARCH 19 :

Steward	...	...	...	James Wootton
Geoffrey Mainwaring	...	...	...	Sidney Cross
Robert Mainwaring (his half-brother)	...	...	...	Jack Chorley
Mademoiselle Antoinette de Tonac	...	...	...	Marie Powell
George Farquharson	...	...	...	Irvine Porter
Gertrude Farquharson	...	...	...	Joan Clarkson
Julia Farquharson	...	...	...	Rosemary Hill
Gustave (Proprietor of the Café des Etrangers)	...	...	...	Kenneth Biles
Madame (his wife)	...	...	...	Janet Hampshire
Fifi	...	...	...	Joan Davies
Can-Can Dancers	...	...	...	Irene Hillebrandt, Gaynor Lewis, Jennifer Silver
Angèle (assistants at La Maison Vallée)	...	...	...	Janet Hampshire
Marcelle	...	...	...	Nancy Creighton
Travellers, Cocottes, Gendarmes, Waiters, etc. :	...	...	...	Joan Davies, Jennifer Silver, Janet Hampshire, Courtney Kenny, Leighton Camden, Kenneth Biles, Brian Johnson, James Wootton, Eric Stannard.

## NEW ENTRIES — SUMMER TERM, 1954

Akpabot, Samuel (Nigeria) Barnes, Charles P. F. (Hockley) Taylor, Jeannette (Invercargill, N.Z.)

## RE-ENTRY

Courtney, Colin (Southsea) Willson, Brian (Beckenham)

## COLLEGE TERMS — 1954

Summer : April 26 to July 17

Christmas : September 20 to December 11.



## A.R.C.M. EXAMINATION

APRIL, 1954

The following are the names of the successful candidates :—

## SECTION I.

## PIANOFORTE (Performing)—

- Alexander, Indrane
- Anderson, Marjorie Elizabeth
- Barnard, Trevor John
- Barham, Eve Mary
- \* Binns, Malcolm
- \* Bower, Neville Courtenay
- Bowerman, Millicent Mary
- Calcutt, George
- Cole, Agnes M.
- Cole, Brian Keith
- Crick, Annie Lavinia
- \* Day, Kenneth William
- de Leeuw, Thelma Mary
- Desson, Sheila
- Dobson, Margaret Lesley
- Fisher, Hilda
- Fredrick, Doreen Mary
- Hanke, Sonya Helen
- \* Hewitt, Pamela Joy
- \* Hill, Henry Trevor
- \* Horsfall, Susan Greville
- Kennedy, Alexander Urquhart
- McGaw, Susan
- Mallandaine, Jean
- Marino, Eunice Patricia
- \* Michell, Brian G.
- Mier, Dorothea Elizabeth
- Monteith, Amy
- Power, Shirley Marguerita
- Romero, Teresita
- Seah, Khung Ing
- Seddon, Sarah Ellen
- Smith, Gerald Frederic
- Speirs, Rona Margaret
- Stockwell, Terrence
- Stumbles, Michael Alan
- \* Tait, Sylvia
- Thatcher, Mary Christina
- \* Vince, Geoffrey Arthur
- Waddell, Marie Elizabeth
- Walker, Charles Roger
- Welch, Cynthia Margaret Ann
- Woodward, William Govier

## SECTION II.

## PIANOFORTE (Teaching)—

- Abercrombie, Patricia Phoebe
- Adams, Margaret
- Bartlett, John Rodney
- \* Berry, Susan Elizabeth Wendy
- \* Bolling, Jack Walker
- Bourne, Christine Gillian
- Browne, Phyllida
- Burrows, Rose
- Butterfield, Kenneth Henry
- Terrance
- \* Carter, Beryl Lovis
- Carter, Jennifer Shirley Horsfall
- Catto, Edward James Bradley
- Chempin, Beryl Margaret
- Cooper, John Harris
- Currie, Irene Elizabeth
- \* de Jongh, Noel Henry Coates
- \* Delap, Josephine Celia
- Dorrian, Gavin Matthew
- Draper, Ruth Ann
- Duncan, Susan M.
- Fensome, Lorna
- Ferris, Janet Diana
- Gartside, Trevor Brooks
- Godfrey, Margaret Lavinia
- Elizabeth
- Gray, Kathleen Evelyn
- Gritton, Erica Belinda
- Groombridge, Evelyn Mary
- Hadfield, Jean Mary
- Harris, Evelyn Ruth
- Hoggart, Anne Doreen
- Houston, Margaret Ann
- Hughes, Kathleen C.

## SECTION II. PIANOFORTE

## (Teaching)—(Continued)—

- Ironmonger, Beryl May
- Jennings, Pamela
- Jones, Arthur Hefin
- Jones, Hilda Bernice
- Lawson, Ronald
- Llewellyn, Winifred B.
- McCormick, Lois Margaret
- MacDonald, Hilda Emma
- McKinnie, Sheena Stewart
- Marshall, Alison Cameron
- Marshall, Bethia
- \* Mayo, Teresa Margaret
- Mera, Alice Winifred
- \* Miles, Philip Harold
- Mosher, Vesta Mildred
- Murdoch, Elizabeth Campbell
- Newman, Ena Joyce
- Ng, Lily Y. T.
- Nicholls, Eileen Winifred
- O'Sullivan, Eleanor Mary
- Packer, Wendy
- Parsons, Alma Jeanne
- Plaster, Elsie Frances
- \* Powell, Eileen Gladia
- \* Reah, Ronald William
- Reith, James Duncan
- Remnant, Mary Elizabeth
- Teresa
- Ridout, Alan John
- Robinson, Phyllis Elizabeth
- Rogers, Peter Webster
- Simmons, Bertram John
- \* Simpson, Frances Patricia
- \* Smith, Betty Ellen Dowland
- Smith, Margaret Florence
- Stephens, Elizabeth Mary
- Stephenson, Muriel
- Townsend, Gillian
- Turnell, Douglas
- Verney, Mary Jane
- Vials, Arthur F. G.
- Waghorn, Catherine Norah
- Wallace, Heather May
- Wardle, John Irving
- Webster, Janet
- Wells, Barbara Mary
- Wilkinson, Andrew John
- \* Willheim, Ernest
- Wilson, John Fawcett
- Wootton, James Oliver
- \* Yates, Geoffrey

## SECTION III.

## PIANOFORTE (Accompaniment)—

- Gaskin, Eileen Margaret

## SECTION IV.

## ORGAN (Performing)—

- Byrt, David Owen
- Grant, Jean Maureen Halley
- \* Harris, Richard George
- Isaac, Gwilym Harris
- James, John David
- Wilson, David Alan

## SECTION V. STRINGED INSTRUMENTS (Performing)—

## Violin—

- Davies, Terence Trevor

## Holt, Margaret

## Violoncello—

- Hampton, Ian Chalmers

## SECTION VI. STRINGED INSTRUMENTS (Teaching)—

## Violin—

- Dawson, Ruth Mary
- Dryder, Ian
- Foster, Janet

## SECTION VI. STRINGED INSTRUMENTS (Teaching)

## (Violin)—(Continued)

- Harrild, Joyce
- \* Houlton, Shirley
- Jennings, Eric Redmond
- Marflitt, Joy
- Pattinson, Rosemary
- Turner, Janice Margaret
- Utting, Rosemary Janet
- Welch, Jessie C.
- Wylie, Isobel Rutherford

## Viola—

- Duggan, Geoffrey Crawford
- Hatfield, Jocelyn
- Ritchie, Elizabeth

## Violoncello—

- Aird, Frances
- \* Brown, Doreen Wilhelmina
- Bull, Ann Margaret Edith
- Hopkins, Shirley Jean
- Lynden-Bell, Jean Monica
- Plummer, Nancie

## SECTION VII.

## HARP (Performing)—

- Pritchard, Doma Maureen

## SECTION VIII. WIND INSTRUMENTS (Performing)—

## Flute—

- Denholm, Margaret Elizabeth
- † Fitton, Judith Mary

## Oboe—

- Hay, Frances Gabriel

## Clarinet—

- Courtney, Colin

## SECTION IX.

## SINGING (Performing)—

- Foster, Robert Ivan
- Jones, Mary
- Lim, Verbena Lee
- Miles, Mary Joyce
- Oliver, Margery Allen
- Spinney, Gloria
- Stevens, Genty

## SECTION X.

## SINGING (Teaching)—

- Bamber, Robert Ralston
- de Brett, Tona Beatrice
- Wood, Violet

## SECTION XIII.

## SCHOOL MUSIC (Teaching)—

- Davies, Ivan John
- \* Fackrell, Christian Lewis
- William

## Lawson, Jean Patrick

## Murkin, Ernest Victor

## Parker, Dennis Edward

## Roberts, Brian Paul

## Wayland, Dorothy

## SECTION XIV.

## GENERAL MUSICIANSHIP—

- \* Wanless, Thomas

## SECTION XV.

## MILITARY BANDMASTERSHIP—

- Beard, Horace
- Bently, Lionel Charles Warwick
- Camplin, Leonard
- Gagnier, G rald

\* Pass in Optional Written Work

† Pass in Optional Alternative Instrument

